

JUNE 30, 1931

MOTION PICTURE HERALD

DRIVE-IN OPERATION

Admission prices and policies?

What about early runs?

How much from food and drink?

What pictures are best?

Where do patrons come from?

REVIEWS (In Product Digest): THE SECRET OF CONVICT LAKE, MASK OF THE AVENGER, ST. BENTY,
THE DIP, KENTUCKY JUBILEE. (In News Section): STRICTLY DISHONORABLE

Entered as second-class matter January 31, 1931, at the Post Office at New York City, N. Y., under the act of March 3, 1929. Pub-
lished weekly by Quincey Publishing Co., Inc., 1218 Clark Avenue, Rockefeller Center, New York 10, N. Y. Subscription price: \$5.00
per year in the United States, \$10.00 a year Foreign. Single copy, 15 cents. All contents copyrighted 1931 by Quincey Publishing Company.

M-G-M's
"SHOW BOAT"
 NEW and TECHNICOLOR, too!



POEM FOR SHOWMEN

For easy sailing
 Please take note
 Of Leo's Hits!

"Don't miss the boat!"

"THE GREAT CARUSO's"*

Noble voice

Makes M-G-M the

Nation's choice -

There's "GO FOR BROKE!",

"EXCUSE MY DUST",*



"RICH, YOUNG
 AND PRETTY"
 M-G-Musical,
 Big as usual!



"GO FOR BROKE!"
 "Battleground" successor



CARUSO Sings!
 The nation listens!



"EXCUSE MY DUST"
 Fun! Romance! Songs!

(Continued next page)

(Continued from preceding page)

"RICH, YOUNG AND PRETTY"*

Is a must!
The asterisks*
Convey to you
Those films with
Technicolor, too.
You need the best at
Summertime

So here are more
(Without a rhyme):

"Strictly Dishonorable",
"People Against O'Hara",
"Law and the Lady",
"Teresa",
"The Tall Target",
"The Strip",
"Angels in the Outfield" –
And, among Fall Releases,
"An American In Paris",*
"Pandora and the Flying Dutchman",*
Etc., etc.



"STRICTLY
DISHONORABLE"
Former star of
"South Pacific"!



"LAW AND THE LADY"
Star-Studded comedy!



"TERESA"
3rd Month, N. Y.
A new star arrives!



"ANGELS IN THE
OUTFIELD"
Coast Flash predicts Smash!



"PANDORA"
has everything!



"PEOPLE AGAINST
O'HARA"
Sock!



"TALL TARGET"
Thrills!



"THE STRIP"
Musical Melodrama!



"AN AMERICAN
IN PARIS"
Masterpiece of
Musicals!



P. S.
And let us not forget this Fall
"QUO VADIS" comes to top them all!

HARRY BRANDT · RUTH · KEITH · STANLEY GROSS · JACK EDWARDS · ... · WALLACE SICKELS · A ·
 HENRY GIACCHETTI · ... · BALLARD · ... · RUS ·
 ... · ARVIN BANK · ... · GUS BOE · ... · ... ·
 ... · HOWARD ARTHUR · ... · DALE · ... · ... ·
 ... · DON ARFMAN · ... · JOE AND · ... · ... ·
 ... · E. GLOSSON · ... · EDEL · ... · ... ·
 ... · GERSON · R · ... · GER · ... · ... ·
 ... · MANUEL · L · ... · EMAN · ... · ... ·
 ... · RICHARD LEVY · ... · ROBERT · ... · ... ·
 ... · EARL H. SCHWYN · ... · MURPHY · AL · ... · ... ·
 ... · JACK WILSON · GEORGE · ... · HAYLE · H.C. VOGEL · ... · ... · MORIN



THEY SAW

"Know for a fact that Warner Bros. has 4 of the greatest pictures to be released this or any other year!"

"Four pictures that should really set new records at the box office!"

"Will ring the bell at box offices in theatres throughout the nation!"

"Without a doubt they will prove four of the biggest hits this season!"

"Congratulations to you and your company for giving exhibitors renewed confidence in the future of the industry"

"Just what the industry needs!"

Note: Ever since our 'Look Forward' show we have been swamped with the enthusiastic wires and letters showing that time doesn't permit reproduction. As time doesn't permit reproduction of all, we've selected the ones that will arrive. We're glad you came—and are grateful to you for all the praise.
WARNER

LOOK FORWARD! GO FORWARD! WITH

"JIM THORPE — ALL AMERICAN" starring **BURT LANCASTER**
 and **CHARLES BICKFORD STEVE COCHRAN PHYLLIS THAXTER**
 directed by **MICHAEL CURTIZ** produced by **EVERETT FREEMAN** Screen Play by Douglas Morrow and
 Everett Freeman music by Max Steiner Jim Thorpe, Technical Advisor

FARLEY GRANGER RUTH ROMAN ROBERT WALKER
 in **ALFRED HITCHCOCK'S "STRANGERS ON A TRAIN"**
 with Leo G. Carroll Screen Play by Raymond Chandler and Cornell Woolrich

The Pulitzer Prize and Critic
"A STREETCAR NAMED DESIRE"
 starring **VIVIEN LEIGH**
 screen play by **TENNESSEE WILLIAMS**
 As Presented on the Stage by Theatre Guild

A
Streetcar
Named
Desire



Captain
Horatio
Hornblower
COLOR BY Technicolor



THE FOUR

"They will swing the business back on the upgrade wherever they are played!"

"Put your company way out in front!"

"Look forward, go forward with Warner Brothers' is our battle cry from here on in. Have personally instructed our bookers to block out additional playing time in our town for the future!"

"You have given exhibitors much needed inspiration and we look forward to the future with optimism!"

wings kind of own here. ing them ere first and we're BROS.

AND THERE'S MORE!

FORT WORTH
TECHNICOLOR



It's ahead of 'COLT.45'! Ahead of 'DALLAS'! in its 500 opening dates!

WITH WARNER BROS.!

25 Award Play
"A STREETCAR NAMED DESIRE" An ELIA KAZAN Production Produced by CHARLES K. FELDMAN
starring MARLON BRANDO directed by ELIA KAZAN distributed by WARNER BROS. PICTURES
Based upon the Original Play "A Streetcar Named Desire," by TENNESSEE WILLIAMS
Stage Version

GREGORY PECK VIRGINIA MAYO
"CAPTAIN HORATIO HORNBLOWER"
directed by RAQUEL WALSH Screen Play by Ivan Goff & Ben Roberts and James MacKenzie From the Novel by C. S. Forester

RANDOLPH SCOTT "FORT WORTH"
also starring DAVID BRIAN PHYLLIS THAXTER
directed by EDWIN L. MARIN produced by ANTHONY VELLER
written by John Twist



AND NOW



THE GOOD-WILL COMPANY PASSES THE AMMUNITION!



THE INDUSTRY'S BIGGEST OFFENSIVE IS ON!

Let's **ATTACK TOGETHER!!!**



"A strong, prosperous
exhibition means a
strong, prosperous
Twentieth Century-Fox!
And every associate in
our organization is dedi-
cated to serving you—
our partners!"

AND THIS IS WHAT WE MEAN!

PEOPLE WILL TALK

The Zanuck-Mankiewicz picture
of 1951!
Starring Cary Grant and Jeanne Crain!

TAKE CARE OF MY LITTLE GIRL

Color by TECHNICOLOR
Starring Jeanne Crain!
Dale Robertson clicks!
A sensational book!
A sensational picture!

THE FROGMEN

Uncle Sam's Underwater Commandos!
Starring Richard Widmark,
Dana Andrews, Gary Merrill!

DECISION

BEFORE DAWN

(Special Engagements Only)
Anatole Litvak's first since
"Snake Pit"! The screen
achievement of the year!

MR. BELVEDERE RINGS THE BELL

Belvedere Laugh-Time all over
the world as Clifton Webb
rings up another triumph!

THE DESERT FOX

A great best-seller!
Out of the Great African Desert...
comes the saga of Rommel!

DAVID AND BATHSHEBA

Color by TECHNICOLOR
(Special Engagements Only)
Gregory Peck and Susan Hayward in
the most awaited of all motion pictures!

THE SECRET OF CONVICT LAKE

Starring Glenn Ford, Gene Tierney,
Ethel Barrymore, Zachary Scott!
All-West saturation!

NO HIGHWAY IN THE SKY

James Stewart, Marlene Dietrich—
all the adventure of
Nevil Shute's best-seller!

There's No Business Like **20** Business!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 183, No. 13

June 30, 1951



Words of Wisdom

FROM Hollywood and from Main Street, U.S.A., recently have come comments that forcibly re-tell truths learned long ago but sometimes forgotten. The point of view on behalf of the thousands of small theatres—there are nearly 6,000 of them in this country with fewer than 400 seats—was expressed by Mr. Ben Marcus, president of the Allied Independent Theatre Owners of Wisconsin. The thoughtful voice from Hollywood was that of Mr. Jerry Wald, partner with Mr. Norman Krasna in the production of films for RKO release.

"None of us in the motion picture industry," Mr. Marcus said, "can escape the fact that the small theatres, spread out in great numbers through the length and breadth of the land, are the roots of the great tree of motion picture entertainment. From these roots have grown the huge trunk and great limbs of this tree which represents the big empires of this industry—production, distribution and the large theatre circuits. Like any natural growth, it was from these roots that sprung the visions of greater attainment that made this industry such a giant of accomplishment in a few years. To permit these roots to die off would be to sound the death knell for the industry as a whole. For if business cannot succeed in a small way . . . it must ultimately fade away!"

Mr. Wald this week attacked "Hollywood blues" by saying, "A good picture always shows a profit. When a bad picture understandably fails to draw business, the fellows responsible for it invariably set up a great hue and cry. They put the blame for empty theatres everywhere but on themselves. . . . (Hollywood) offers in greater profusion than any other medium the best in comedy, drama, fantasy, terror, romance, adventure and tragedy year after year. A sick industry could not keep up that high standard."

THE viewpoint, prevalent in some distribution circles, that the industry would be better off for the closing of a number of the small theatres, that are said to cost more to service than they are worth, is not to be encouraged. The actual cost of handling an account, after all, is a matter of bookkeeping. Whether a profit or loss is made on the individual booking depends to a very considerable extent on what is charged against it. Even the several thousand theatres which can not pay more than \$20 for the average film program can return to the distributor a tidy sum, provided his negative, advertising and over-all distribution charges already have been amortized.

No reasonable argument may be presented for truly marginal theatres that are obsolete or uneconomic to operate on account of shifts in population.

On the other hand no theatre is "marginal" simply because, for reasons of the attendance potential, its grossing possibilities are restricted. The loss, for example, of the only theatre in any community would be a tragedy not only for that town but for the industry as a whole.

Too many critics are predicting rashly that television will spell the doom of the small town theatre. Actually the incomplete experience up to now indicates that it is the neighborhood houses, and first runs too, in major cities which have most television competition to contend with.

Every exhibitor certainly knows that he is conducting a com-

mercial operation. Basically both he and the producer have the same end—to make money. The future of small and large theatres will be assured provided there is general acceptance in Hollywood of viewpoints held by Mr. Wald and many others.



TV's Impact

THE *New York Times*, which prides itself on responsible journalism—usually with good reason—made a curious departure from precedent on June 24.

Commencing on page one an elaborate survey article dealing with television and motion pictures was presented under the byline of Mr. Jack Gould who is the newspaper's television and radio editor. It therefore rather naturally follows that motion pictures get the worst of it, with Mr. Gould wearing rose-colored spectacles for his viewing of television and its competitive status against motion pictures.

Only recently the *Times* published an editorial on the deal for the acquisition of the American Broadcasting Company by United Paramount Theatres which was written by the paper's science editor who proved to be poorly informed and interpreted the deal to the disadvantage of motion pictures.

Mr. Gould asserted that the motion picture trade is off 20 to 40 per cent, chiefly on account of the impact of television. Yet the only dollar figures quoted by him show a decline of only 6 per cent in major company receipts since 1947.

To bolster his thesis, Mr. Gould quoted reports from correspondents in cities with television to show business was off 20 to 40 per cent and then reported good business in selected cities without television. In almost any non-television area the local exhibitor organization or any distributor's office could cite instances where the decline in attendance since the peak of 1946 has been as great as experienced in certain areas that have many television set owners.

Nowhere did the *Times* point out that distributor grosses in 1950 were at record levels.

For those who carefully read the entire article the *Times* did indicate that the film industry continues a vital factor. The figures on drive-in theatres, recently published in the *HERALD*, were cited as an example of the vitality of the business.

The basic danger of the *Times* article is that it may contribute to a state of mind, prevalent already with some patrons, that motion pictures are fading as an attraction. To the extent it effects this impression it is a false alarm.



THE severance of the connection of Mr. Louis B. Mayer as Loew's chief of production at Metro-Goldwyn-Mayer studios is a matter of historic note. For 27 years Mr. Mayer has guided the production of what properly has been regarded through the years as a titan of the American film industry. The story of the MGM films through those many years has been largely the story of Hollywood. Along with his talents in production and dealings with creative personalities and stars, Mr. Mayer was rewarded materially in the Hollywood fashion. For years he was the top salaried man in America.

It is to be hoped that Mr. Mayer will continue to play his uniquely attractive role in Hollywood's task of making popular film entertainment for theatres at home and abroad.

Letters to the Herald

Some Reasons

TO THE EDITOR:

In my opinion here are a few reasons for our sluggish business:

1. High cost of production, and fabulous salaries that are meaningless to receivers.

2. Majors purposely cutting number of pictures so exhibitors would be at their mercy to buy them.

3. Reissues have not filled that open gap replacing the few pictures that have been produced. These temporary profits have helped to kill the goose that laid the golden egg.

4. Pictures lacking in human pathos and novel twists that made people talk about our good movies of the past. Every film should have at least one scene that would be worth "writing home about" such as a good joke, a lump in the throat, or a human interest incident. Many TV \$25,000 shows have more of the above ingredients than pictures producers claim cost over a million.

5. Producers must make films in larger quantities so that we can have a greater number of better pictures. It is essential that effort and planning must be put in every film, rather than costly production.

6. Distributors should share the cost of advertising with the exhibitors on pictures that have the four ingredients mentioned above. I don't believe that a sucker born every minute holds true any more; people expect better entertainment for their money than they can see home for free.

7. Theatre television should be installed in every theatre wherever possible, as I believe this will make the public realize the importance of the theatres when they see exclusive events such as prize fights, world series, etc.

8. I also think third dimension should be pushed along as quickly as possible.—C. V. MARTINA, president, *Martina Theatre Corp., Albion, N. Y.*

Conclusions

TO THE EDITOR:

I recently took over the operation of the University theatre in the Bronx and closed it a few weeks later. This was my first experience operating a house in the United States after an absence of 25 years from the local scene and leads me to several conclusions.

1. Neighborhood theatres have very little chance of survival if union officials insist upon getting high wages for their operators. (Let me make it clear I am no labor an-

tagonist. In Latin America, I can claim without fear of contradiction that I was personally responsible for high pay for all employees when conditions warranted it). An adjustment for the kind of theatres I write about is a "must."

2. I also found that there is a reluctance on the part of some old-time film men to do business with individual owners. There also is a lack of courtesy on the part of some of these men. Therefore, I suggest that the companies run a Courtesy Drive instead of a Joe Dokes Drive.

3. To the producers I make the suggestion that they eliminate press releases giving out with how little they intend spending on the making of pictures.—NAT LIEBESKIND, *New York.*

Basic Principles

TO THE EDITOR:

I feel that the drive-in theatre of today continues to be a novelty, and as such, is enjoying a nationally successful operation. Further, it apparently fills a need of a large portion of the motion picture-going public, thus augmenting the original appeal of the film theatre itself.

The secret of their continued successful operation, in my opinion, will be management's strict adherence to those same fundamentals which so strongly established the regular motion picture theatre, i.e., showmanship methods, convenience of its patrons, a keen awareness of the merchandising possibilities of its product, a nominal admission price aimed at the mass public to which it caters, and, as our own circuit has done so successfully, free admission of children under 12, if accompanied by parents, in an effort to build a strong future clientele.

I believe the admission charge should be on a per person, rather than a per car, basis. It is my further belief that they should assiduously avoid, as should we, false lures such as giveaways and games, which practices have contributed greatly to the gradual decline of theatre receipts simply because theatre exhibitors in many cases merchandised this "attraction," in overwhelming preferences to the film attractions themselves.

A word of caution on the subject of drive-ins: they should not overbuild, which seems to be the trend today, and which, if it continues at its present rate, can well destroy the drive-in theatre business. If they will proceed in an orderly manner, and install drive-ins only where they are necessary to

serve the people, they can undoubtedly continue successfully in operation for many years to come.

In retrospect, and in summation, it seems perhaps that the above thoughts might well prove good advice to all of us in the theatre exhibition business, because they constitute a virtual restatement of basic principles of Showmanship which made our industry as great as it was, and as great as it can become again if we conduct ourselves with showmanship fundamentals. These basic simplicities, together with good entertainment for our screen that appeals to the masses, can well spell a return to prosperity for all of us.—HARRY C. ARTHUR, Jr., president, *Fanchon & Marco, Inc., St. Louis, Mo.*

Arbitration

TO THE EDITOR:

Your editorial (in June 9 issue) is incorrect in saying that I suggested the exclusion of attorneys from arbitration proceedings. What I said was that the advantages of arbitration would be illusory unless lawyers played a more limited role in arbitration proceedings than they do in trials. The reason for this is not any inherent vice in the employment of lawyers, but the possibilities of delay which are inherent in court proceedings and which arbitration proceedings seek to avoid.—ROBERT L. WRIGHT, *Ring Building, Washington, D. C.*

[Editor's Note: The pertinent section of Mr. Wright's article in the *Arbitration Journal* to which the HERALD editorial referred follows: "Perhaps the most efficient system would be the one in which the judging were left solely to such arbitrators (expert ones) and the advocacy handled for each party by an expert industry witness with special knowledge of the subject matter in issue. As a member of the legal profession, I hesitate to advance the view that lawyers should be excluded from the arbitration process but experience does suggest that unless they play a more limited role than they do in the courtroom, the benefits from the informal procedures characteristic of arbitration may become largely illusory."]'

Help on Displays

TO THE EDITOR:

How about the film companies helping the small exhibitor with low cost displays and advertising? They could also share the cost of displays on percentage runs and tell us where we can get free display material on film that we can tie in on product, travel, etc.—*New York Exhibitor.*

MOTION PICTURE HERALD

June 30, 1951

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

DRIVE-IN operators want per person admission, better runs Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

TITLE BUREAU reports 4,266 titles registered during 1950 Page 20

NEW theatres in New York area total 69 in six years Page 22

UNIVERSAL reports 26-week net profit of \$608,565 Page 22

LOUIS MAYER ends a career with MGM covering 27 years Page 25

ROGERS sues to halt sale of his old films for television use Page 26

CBS starts color telecasts with New York demonstration Page 26

NBC offers a code of ethics for its radio and television Page 26

BRITISH industry faces increases in tax to support Government Page 28

MGM reports "contract signers" total 1,254 at "Show Boat" screenings Page 32

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 33

KALMUS cites needed procedure to increase color film output Page 38

SERVICE DEPARTMENTS

Film Buyer's Rating Page 42

Hollywood Scene Page 37

In the Newsreels Page 41

Late Review Page 32

Managers' Round Table Page 43

People in the News Page 29

What the Picture Did for Me Page 39

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 913

Advance Synopses Page 914

Short Subjects Page 914

The Release Chart Page 915

▶ Exhibitors face an uphill fight to get the Senate to knock out of the tax bill the provision lifting the admission tax on operas, symphonies and other non-profit entertainments. They also run the risk that if this provision is knocked out, the Senators will also kill the provision basing the film admission tax on the actual price rather than the full price in the case of reduced tickets—a change exhibitors have long been pressing for.

▶ Television broadcasters, openly worried over mounting criticism of "indecent" and "bad taste" in programming, will step up their efforts to work out a self-regulatory code similar to that of the motion picture industry. This week NBC announced its latest revision of its own guide.

▶ Don't expect the Loew's consent decree before the fall at the earliest. Negotiations invariably drag through the summer months, as vacations and hot-weather doldrums interfere.

▶ Roy Rogers' federal court action seeking to restrain Republic from releasing to television any pictures in which he appeared, on grounds that television audiences could interpret their exhibition as implying his endorsement of sponsor's products, could result, if successful, in a precedent firm enough to terminate totally, after far-reaching legal skirmishes, the whole practice of peddling spent pictures for use by the video chains.

▶ Some exhibitor, some day, is going to measure his screen from lower left hand corner to upper right hand corner, the way television sets are measured to get those advertised dimensions, and come up with a total which, expressed in inches, would be a mighty useful piece of advertising copy.

▶ The campaign for color television is moving into high. This week CBS started commercial programs using its system which has been endorsed by the Federal Communications Commission. The latest RCA color receivers are to be demonstrated July 9 and several other companies are expected to have models ready by the Fall in efforts to obtain FCC recognition.

▶ The tremendous growth of drive-in theatres during the past few years has done much to complicate the already very involved clearance situation in a number of areas. It will probably be years before the courts set a clear pattern on whether distributors may "favor" regular theatres over drive-ins or vice versa. Obviously in most places a simultaneous run would be no solution. Nor is bidding an altogether just answer because of the seasonal character of the nation's drive-in operation.

▶ Present signs indicate that exhibitors, who have long been dissatisfied with competitive bidding, may be joined in dislike for that system by a number of distributors. It would seem to be inevitable that eventually the widespread use of bidding will prove to be mutually unsatisfactory. Undoubtedly bidding has helped to answer specific problems where two or more exhibitors want the same picture on the same run. However, reports are that many exhibitors who have used bidding are not at all happy with the results.

▶ Tentative experiments with live shows to accompany top films, indulged in in cycles ever since the "death" of vaudeville, may take a new turn this autumn with bookings of top vaudeville attractions in combination with specified A pictures in package deals negotiated by the major circuits.

▶ Public demonstrations of color television this week may have results diametrically opposed to those desired by some of the participants if RCA's all-electronic system wins the public's "this is it" accolade in opposition to the FCC's official sanction of the CBS system.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Roy Gallagher, Advertising Manager; Gus H. Fausel, Production Manager; Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, Gkamin 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 4-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year; Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



AN AUDIENCE WITH THE POPE, for Columbia International delegates and guests convening in Rome. In the picture above, Jack Cohn, Columbia Pictures executive vice-president, is at the right of Pope Pius XII; Joseph A. McConville, Columbia International executive, at his left. Others in the group are Santiago Reach, Mexican producer; Lacy Kastner and Harold Sachs, Paris; Michele Luria, Rome and others.



GUEST AND HOST, at the annual meeting of the Tennessee Theatre Owners Association. Jay Solomon, president, left, adjusts the microphone for principal speaker Richard Pitts, COMPO public relations director.



TEET CARLE has succeeded Normal Siegel as Paramount studio publicity manager. A former reporter, he entered the industry in 1927.



JUNGLE FEATURE is the subject, as producer Armand Denis, left, meets in New York with Pathe president Harry Michelson, center, and RKO Radio president Ned E. Depinet.



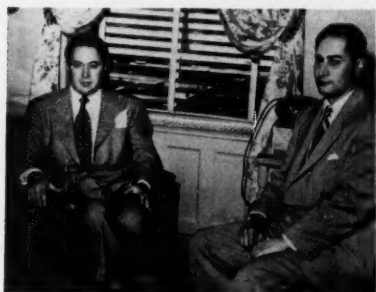
THIS IS FRANK MERRIWELL. He is Larry Craig, 21 years old, from Texas, signed by producers Tony London and Ira Uhr. They had searched for an actor-athlete, and found Craig at the Hollywood Ball Park. The Burt L. Standish novels popularizing Frank Merriwell are said to have had a sale of 125,000,000 copies.



PROMOTIONS AT UNIVERSAL. Above are two of the men shifted in a series of promotions within the ranks. At the left, Carl F. Reardon, salesman in Pittsburgh since 1945, who now becomes New Haven branch manager. At the right: Arthur Greenfield, New Haven, who now goes to Portland, Ore., as manager.

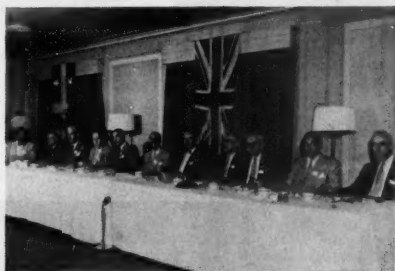


A LUNCHEON SCENE at Perino's, Los Angeles, where Howard Stubbins, Allied Artists-Monogram franchise holder, was host to vice-president and general sales manager Morey Goldstein, who met local exhibitors. In left to right array above are John Bannerman, Cabart Theatres; Izzy Berman, Berman Theatres; Mr. Goldstein; and Sol Mahler, Vinnicoff Theatres.



By the Herald

TED MANN and Charles Rubenstein, Minneapolis exhibitors visiting New York the past week. Mr. Mann, newly elected president of North Central Allied, conferred with COMPO officials on cooperation by his organization.



AS THE CANADIAN Picture Pioneers, Quebec division, held its third annual meeting, in Montreal. At the head table are Phil Maurice, Arthur Larente, Len Jones, William Singleton, Will Elman, Frank Hanley, Tom Cleary, Charles Bourassa, Ernest Oumiet, John Ganetakos, Mike DeRoussey.



By the Herald

IRVING ALLEN, producer of "New Mexico" for United Artists release, left New York last week for Vienna, where he will prepare "The Gamma People" and "Hansel and Gretel."



By the Herald

LAZAR WECHSLER, Swiss producer of "Four in a Jeep," said in New York last week after touring this country, that he would continue his formula of films on current events.



IN BOSTON, directors of New England Variety Tent No. 23 inspect the new Jimmy Building, part of the Children's Hospital. Sponsored by the club, the industry, and the Boston Braves, through the Jimmy Fund of the Children's Cancer Research Association, the building will be dedicated this Fall. In the picture above are Louis Gordon, former Variety chief barker; Bill Koster, executive director; Michael Redstone, Ted Fleischer, Joe Cifre, Arthur Lockwood, Dr. Sydney Farber; Samuel Pinanski, chief barker; Jim Marshall, Phil Marget; Martin Mullin, president of the Foundation; Lloyd Nolan, actor; and Max Levenson.



LONDON SIGHT-SEERS are Jimmy Stewart and director Henry Koster, in England, at the left, to make "No Highway in the Sky" for 20th Century-Fox. Marlene Dietrich also stars in this behind-the-scenes story of a perilous transatlantic flight.

VISITORS IN HOLLYWOOD are Mr. and Mrs. Zachary Scott, Sr., posing below with Zachary Scott, Jr., on the set of "The Secret of Convict Lake," "suspenseful outdoor thriller" set for August release. Glenn Ford, Gene Tierney, and Ethel Barrymore also star.



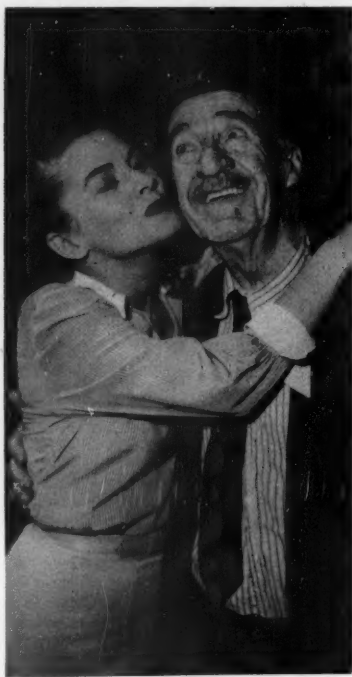
CARY GRANT eavesdrops as Walter Slezak practices the bass fiddle for a scene in Darryl F. Zanuck's "People Will Talk." Jeanne Crain also stars in the smart, sophisticated comedy which Joseph L. Mankiewicz is directing.



DAWN IN GERMANY is enjoyed by Gary Merrill, going over lines for his role in 20th Century-Fox's epic production, "Decision Before Dawn." Plans to ballyhoo the film include nationwide tours by producer-director Anatole Litvak and co-producer Frank McCarthy.



PUCKERING UP is Joanne Dru, here planting a peck on the cheek of J. Farrell MacDonald on the set of "Mr. Belvedere Rings the Bell." The Clifton Webb starrer, based on the Broadway stage smash, "The Silver Whistle," will go out to theatres in August.



(Advertisement)

DRIVE-IN OWNERS WANT PER PERSON ADMISSION. EARLIER PRODUCT RUNS

THE exhibitors who run the 3,000 drive-in theatres open for business this summer in every section of the country believe, by an overwhelming majority, that admission should be charged on a per person rather than on a per car basis and, by a slightly lesser majority, that children should be admitted free. They also say that drive-ins should and will compete more aggressively for early runs; that the sale of food and drink brings in between 30 and 40 per cent of the total gross; that Westerns and action pictures in color are by far the best type of product for their use; that about half of their audience is made up of people who do not normally attend indoor theatres, and that drive-ins are affected by television far less than other theatres.

These are the principal results of a country-wide survey of present day drive-in operation conducted recently by MOTION PICTURE HERALD. The results, received in great volume and detail from independent and circuit owners alike, in every section of the country, are tabulated on the following page.

Most Drive-Ins Charge On Per Person Basis

In contrast to widely held opinion, the poll indicated an overwhelming number of drive-in operators charge admission on a per person rather than a per car basis. A total of 88 per cent of those replying said they now charged on a per person basis. This majority opinion was supported on many grounds.

A Scranton, Pa., operator said, "Per car admission charges tend to increase concession sales, but we are still in the business of selling movies. We use the per person basis." Supporting it further, Charles L. Pittenger, of the Hilltop Inn Drive-In Theatre, Chester, W. Va., said, "Each person should pay admission. Free adult admission tends to cheapen the industry."

Many of the replies on the majority side added the qualification that a per car basis should be used one or two nights a week to encourage the family habit. James H. Owne, of the Starlite Drive-In, Athens, Tenn., said, "I favor a special night such as 'Buck Nite' or 'Family Nite,' etc. This is to be used as a leader only. A practice of this nature will, I believe, give people the impression that movies are just a cheap outing and consequently will lose their appeal."

Per Car Admission Seen Attracting Whole Family

The 12 per cent minority who find the per car basis more satisfactory in their locations supported their stand vigorously. Typical of these, E. H. Dreyfingler of the Broadway Open Air, Richmond, Va., said, "Per car admissions bring the entire family out more often; some are known to attend every program change."

Some operators, like David Ginsburg of

the Sidney Lust Drive-In of Beltsville, Md., thinks "per person or per car depends on locality. We charge 60 cents at our Washington metropolitan area and people are willing to pay it. At our Newport News, Va., drive-in (industrial community) we charge \$1.20 a carload and do nicely."

The vote in favor of admitting children free was almost as heavy as the per person majority. A total of 81 per cent of those replying indicated free children's admission in one form or another as a positive must. Some who voted for free children's admission qualified the ages and of these, most were in favor of setting the limit at 12 years. Only a few said the limit should be eight years. The practice of admitting children free is clearly recognized as a means of building family attendance.

In support of this Earnestine Hancock of 35 Drive-In, Taylorsville, Miss., says, "Without free children admissions a large family would not come. Also children encourage the parents to come." Thomas P. Foley, Jr.,

Bowdoin Drive-In, Brunswick, Me., thinks, "Admitting children under 12 free is one of the drive-in features, inasmuch as it precludes hiring baby sitters."

The few who voted against free children's admissions in any form gave some reasons for it. These included the State Theatre Drive-In in Red Bluff, Cal., who wrote, "Absolutely do not admit children free. All appreciation is lost when given for nothing." Chester W. Kyle, King's Hi-Way Drive-In, Kingsville, Texas, said, "Children free is an unnecessary loss of revenue to offset the use of second run features."

Drive-Ins Now Accepted, Seek Better or First Runs

The emergence of the drive-in theatre as a respected member of regular theatre operation has led to its urge to climb to a better position in the distribution setup. This point is strongly expressed in the heavy majority who voted to compete more aggressively for better runs, and in some cases first runs. The vote was 88 per cent in favor of better runs and 12 per cent for those who are satisfied with their present position.

Many of those who replied felt strongly on the subject, like J. W. Gaylard, Jr., of the Starlite Drive-In Theatre, Troy, Ala., who said, "Drive-ins should be classed on the same level as conventional houses, and films should be available to them on the same basis. I think the distributor now feels that he can restrict his film to first run in the conventional houses and then get high film rental from the drive-ins. This high percentage being asked from drive-ins will bring about a demand for first run product sooner than we think."

Film Rentals Subject Of Theatre Complaints

The question of competitive bidding also enters the picture. J. W. Harris, Alfresco Drive-in, Burley, Idaho, thinks, "Bidding is becoming prevalent because of rentals distributors want for second run drive-in products. Where producers ask drive-ins 35 per cent for product, the drive-in operator can't see why he has to pay 35 per cent for second run when he can get first run for 40 per cent. A price differential, sufficient to make up the difference of what first run and second run product would do would overcome the demand for bidding by drive-ins."

Complaints about film rental, even for subsequent runs, were common. Clark Shrively of the Skylark Drive-In, Clarks-

(Continued on following page)

CONCESSIONS

The poll showed a widespread estimate on the percentage of the overall gross brought in by concession sales. A majority of replies (40.8 per cent) said that food and drink sales brought in from 30 to 40 per cent of the gross. Other estimates ranged from 10 to 90 per cent. The breakdown:

Percentage of Gross	Replies
10 to 20	6.3%
20 to 30	33.0%
30 to 40	40.8%
40 to 50	17.8%
50 to 70	1.9%
70 to 90	.2%

In the 30 to 40 per cent range a heavy majority of the replies hovered around the 35 per cent mark.

THE DRIVE-IN

(Continued from preceding page)

dale, Miss., feels that "Film rentals are too high for second and third run product," and J. W. Bateman of the Fife Drive-In Theatre, Tacoma, Wash., says, "Percentage rentals should not be requested by distributors."

Edward Fessler of Do Drive-In Theatres, Mobile, Ala., has an unusual situation. He advises, "We opened up a year ago with first runs and have been playing them ever since. Our opinions do not apply to other parts of the country, and in fact do not apply to the average since we are in an unusual situation as we have two drive-ins playing first run of all companies. We compete with town houses and, as you can judge, outgross them."

Says More Could Be Made With Drive-In Dates

M. Mastenos, of the Skyview Drive-In Theatre of Sacramento, Cal., has still another opinion on a request for better runs. "We are about eighth run on some. Why should indoors get 28 days after first run (or before) and we cannot bid against them? Our seating capacity is so much more, and film companies could make so much more on pictures with drive-ins."

Frank Ogles, O-C Midway Drive-In, Greencastle, Ind., thinks "Drive-in theatres should have the opportunity to play first run pictures if indoor theatres in the same town fail to play them as soon as they are available to indoor theatres."

Some were entirely content with the present status, like Robert B. Tuttle of the Sky Drive-In Theatre, Adrian, Mich., who "prefers to stay in a second run situation and play just three or four big first runs in a season." He feels that "unless first runs go 100 per cent better than second, the higher rental would not be justified."

On the subject of decrease in percentage rental, H. S. Telford, of the Freer Drive-In, Freer, Texas, says "It is impossible in a small drive-in with low drawing population to show many percentage pictures. Your trailers and shorts, operators and help wages are about the same as a drive-in that handles 600-700 cars a night. With the operating expenses about the same, the little drive-in has to pay a smaller percentage for film to stay above water."

Refreshment Revenue Is A Controversial Subject

On the matter of concession returns the majority of replies (40.8 per cent) said that from 30 to 40 per cent of the total theatre gross came from the sale of food and drink. Some, however, found that this department did not yield so well. Carl C. Guerrein of the Skyway Drive-In at Erie, Pa., estimated his return at only 10 per cent and said, "This item is grossly overrated. There are more fanciful tales told about refreshments bringing in as much as pictures."

Many of the replies stressed the value of such things as children's playgrounds, car trays, attractive and convenient refreshment

THE DRIVE-IN SCORE BOARD

1. Should drive-in theatres charge admission on a per person or per car basis?

Per person—88%

Per car—12%

2. How do you feel about the practice of admitting children free?

Approve—81%

Disapprove—19%

3. Do you believe that drive-in theatres will compete more aggressively for early runs?

Yes—88%

No—12%

4. What percentage of the gross is earned in drive-ins through the sale of refreshments?

Percentage of Earnings

30-40%

Below 30%

Above 40%

Percentage of Replies

40.8%

39.3%

19.9%

5. What type of films are particularly suited for drive-ins?

Westerns—46%

Action—35%

Family—19%

Comedy—30%

Musical—27%

Others—9%

(Many exhibitors voted for more than one type of picture)

6. What per cent of the average drive-in audience do you estimate is made up of individuals who do not normally attend regular theatres?

Percentage

40-50%

20-30%

30-40%

Below 20%

50-70%

Above 70%

Percentage of Replies

25%

18%

15%

9%

19%

13%

7. Are drive-in theatres doing anything to help the movie-going habit?

Yes—98%

No—2%

8. Do you think drive-in theatres are affected less than regular houses by television competition?

Yes—86%

No—14%

counters, adequate intermission time and other means of building concession grosses.

Westerns ranked highest in demand by exhibitors for drive-in showing with a majority of 46 per cent. Comedy was next in appeal with 41 per cent, followed by action pictures, 35 per cent; musicals, 27 per cent, and family films 19 per cent. Almost all indicated the strong value of color in action and outdoor films. Very few operators mentioned that star names have any pull at the box office. In the miscellaneous classifications, with a total vote of nine per cent, were mystery pictures, historical drama, war, religion and straight drama. Gangster and sex themes were voted out. The demand for clean entertainment is even more marked at the drive-ins than at regular houses. Ed Marian, manager of the El Rancho at

Bridgeville, Pa., says, "Anything with a theme or message is murder at the B.O."

There is apparently a wide difference of opinion among operators as to the number of people attending drive-ins now who did not or do not normally attend indoor theatres. A wide range of voting bears this out. Estimates go from zero to 20 per cent (nine per cent of the replies) to 70-100 per cent (13 per cent of the replies). The heaviest number of replies place it somewhere between 40 and 50 per cent (26 per cent of the replies). The next largest group estimated it from 60-70 per cent (19 per cent).

Some aspects of the problem are discussed by Rene L. Carneau, of the Midway Drive-In Theatre, Acutney, Vt., who claims: "Many who had given up attending indoor theatres

(Continued on page 19)

FABULOUS

Fabulous
"Fabiola"



...Goddess Of Love In A City Of Sin!

THE MIGHTIEST...



JULES LEVEY
presents

"FABIOLA" starring

MICHELE MORGAN

• **HENRI VIDAL**

MOST MAGNIFICENT SCREEN SPECTACLE EVER MADE!

Fabulous
abiola

**... Goddess Of Love
In A City Of Sin!**



**FABULOUS
BUSINESS!
FABULOUS
HOLDOVERS!**

Following the greatest opening
in the history of the Joy
Theatre, New Orleans, it's
SMASH! SAN FRANCISCO
GREAT! BOSTON
SOCK! BALTIMORE
WOW! WASHINGTON
TOPS! CINCINNATI

And in **NEW YORK**,
at the Victoria Theatre,
following "Born Yesterday",

A SMASHING NEW HIGH!

THIS IS THE ONE FOR '51!

MICHEL SIMON

Screenplay & Directed by Alessandro Blasetti
English Language Adaptation by Marc Connelly & Fred Pressburger
Based on the novel "Fabiola" by Nicholas Wiseman

Released thru **UNITED ARTISTS**

Fabulous
"Fabiola"

NEVER HAS THE SCREEN BROUGHT
YOU SUCH LAVISH SPECTACLE...SUCH
TREMENDOUS EXCITEMENT!

Fabulous
"Fabiola"

NEVER SUCH TRADE RAVES!

"Tremendous spectacle. Most
elaborate, enormous scope!"—*DAILY VARIETY*

"Impressive, sumptuous produc-
tion, for strong patronage!"

—*FILM DAILY*

"Opulent, visually exciting, en-
grossing, spectacular!" —*MP DAILY*

"Amazing. Spectacular mob
scenes, climax of vast scope and
action!"

—*SHOWMEN'S*

"Great theme, powerfully dealt
with on the grand scale, never
before equalled on the screen!"

—*MP HERALD*

"Lush spectacle. Impressive the
massacres before thousands of
screaming extras!"

—*VARIETY*

"Lavish, thrilling, amazing, action
aplenty!"

—*BOXOFFICE*

Fabulous
"Fabiola"

NEVER HAS THE EXHIBITOR
HAD SUCH OPPORTUNITY FOR
SENSATIONAL GROSSES!



SEE The barbarous splen-
dor, the colossal
pageantry, the lusty grandeur,
the unchained emotions... of
wicked, sinful, pagan Rome!



SEE A cast of 50,000...
hordes of victims led
to their doom in the Colosseum
... history's most agonizing
moments of terror!



SEE Ferocious beasts at-
tack helpless human
sacrifices... in the most mer-
ciless massacre the world has ever
known!



SEE Giant gladiators fight
to the death... in the
screen's most savage scenes of
mortal combat!

Book it thru

UA

THE DRIVE-IN

(Continued from page 14)

now attend them outdoors. We do not think they attend indoor theatres in the winter when we are closed, however. Some say they don't care for indoor movies since attending outdoors. Ardent fans, however, never try outdoors, as they see everything first run."

Reasons given for audience preference for drive-ins as opposed to indoor theatres are given by several operators. Among these Jack T. Weiss, manager of Chester Pike Drive-In, Edlystone, Pa., feels that "people like the idea of making their car their own private theatre—solves their parking problems too."

Believes Drive-Ins Draw New Public

Among those who contend that the drive-in audience he draws is entirely new is Thomas di Lorenzo of Massapequa Drive-In Theatre, Long Island, N. Y., who says, "This is our second season and we believe we get people who never go to regular theatres."

It is obvious from the heavy majority in voting, 98 per cent to two per cent, that the drive-ins are doing everything they can to help the movie-going habit, with slogans, exploitation and publicity. Several operators are seriously conscious of the necessity of encouraging the movie habit. David Ginsburg of the Sidney Lust Drive-In, Beltsville, Md., says, "Former patrons who have been going to movies spasmodically because of television, like the informality and many conveniences of a drive-in. Many get back into the movie-going habit and carry their business indoors when cool weather comes."

Also helping to do what he can is Ed Marian, El Rancho Drive-In, Bridgeville, Pa., who thinks, "With daily advertising and spot announcements over the radio I believe that drive-ins are doing all they can to pull the customers in and keep the public movie-conscious." In the same trend of thought is the statement of Kay Grary, manager of the Springfield Drive-In, Mansfield, Ohio, "We promote the 'dress as you please, smoke when you please and act like you please' slogan as well as the nationwide 'Movies Are Better Than Ever.'"

There was a heavy vote (86 per cent) on the eighth question, "Do you think drive-in theatres are affected less than regular houses by television competition?"

Discount TV Importance As Attendance Factor

Many of those who voted felt the decline of television programs in the summer and the concurrent desire of most people to get out of the home in the warmer weather operate to the advantage of the drive-in theatre.

Edwin M. Teltzell of the Toole MotorVu, Toole, Utah, says: "We do not believe television hurts the theatre. We have television in our town and when we play good pictures we have a good turnout. Let the companies make fine pictures and the public will want to see them."

The attraction of getting out of the house

WHAT THEY HAVE TO SAY

The replies brought miscellaneous comments from drive-in operators which range from the best type of road construction to the advantages of supplying playground equipment for children. Typical of these are the following:

"All drive-ins should at least have black topped roads and in-car speaker if possible. A children's playground is also of immense help."—W. R. SMITH, Campus Drive-In, Sherman, Texas.

"Every drive-in should have a mailing list of RFD and P.O. Box holders for a radius of at least 35 miles around. Weekly programs should be mailed religiously."—A. J. KALBERER, East 50 Drive-in, Washington, Ind.

"We advocate a national coast-to-coast drive promoting drive-in theatres generally. A national association of drive-in theatres to be formed for legislative reasons and the general benefit of drive-in theatre owners."—JIM CATTELL, Secretary-Treasurer, Ohio Valley Assoc. of Drive-In Theatres, Super 40 Drive-In Theatre, Lansing, Ohio.

"When business is slow some indoor houses should close for a few months in the summer where the community is overseeded."—HOWARD LINDROTH, Lins Air Theatre, Rockford, Ill.

"An ordinary size town should have one operator. This seasonal business needs some advantage as the operation cost is higher than most people realize."—H. S. TELFORD, Freer Drive-In, Freer, Texas.

"We are not scared of TV or other theatre competition, just high film rental and Government Tax."—JACK FARR, Farr Amusement Company, Houston, Texas.

"Why two operators in drive-ins? Overcrowding of drive-ins in certain areas is causing the owners quite a bit of trouble. Over-bidding on product is forced on competition."—PETER SWIRTZ, Skyway Outdoor Theatre, Corums, Mich.

"When I opened this theatre I didn't know much about it, but we are coming along very well."—LOUISE HILL, Hill's Drive-In Theatre, Ware Shoals, S. C.

"Costs being higher, we have increased our admission this season, but business is running considerably ahead of last year. We play quality pictures even though our film costs run high, and find it gives us prestige, because people think they are getting their money's worth. We use double features and we have spent a good deal on improving the

looks of the place and feel it was worth it."—RENE L. GARNEAU, Midway Drive-In Theatre, Ascotney, Vt.

"Drive-in theatres have been established and some bad practices have developed, but they should be treated as any other theatre, unless they fail to operate in a showmanlike manner, i.e. \$1.00 per car, etc."—PAUL R. McCARTY, Starlite Drive-In, Algona, Iowa.

"Just started in the drive-in business May 10. Also own interest in two indoor houses. I'm sold on the drive-in. It's what the people want—that is if the drive-ins are properly constructed, with good equipment and favorable surroundings. The strictly indoor theatre owners just as well can get ready to get out of business or look around for a good drive-in location near their town. It's here to stay as long as cars are made."—AUTOVUE DRIVE-IN, Malden, Mo.

"The sooner conventional theatre owners accept the fact that drive-ins are legitimate theatres, and that they are here to stay, the sooner we will be able to make a concerted drive toward promoting movies in competition with television and other forms of entertainment."—FRANK C. COLLINS, JR., Hub Drive-In Theatre, Scott Road, Lafayette, La.

"Playground equipment will add to your gross by encouraging families to come out early and let children play—also increases concession revenue."—JAMES E. ESTIS, Shepard Drive-In, Wichita Falls, Texas.

"Our theatres are located in a town of 6,800 population. We are 120 miles from the nearest television station but there are some 60 or 70 sets in town. I have lived here for 27 years and know quite a number of television set owners. I can always tell when it isn't coming in very well; I see the owners at the show. As far as drive-ins are concerned they are here to stay but the newness is wearing off. I think it is foolish to erect one near a town of less than 6,000 population and even then it would be rough going after a couple of years."—E. A. SKAGGS, Lincoln Theatre, Grand Theatre and Gordon Drive-In, Robinson, Ill.

"The surface hasn't been scratched on the potential customers. Showmanship and work will add many new customers."—KEN PRUKETT, Theatre 66, La Grange, Ill.

for entertainment was quite frequently mentioned. F. G. Prat, Jr., of the Colonial in Thibodaux, La., says, "Families with small children still want to get out of the house to be entertained. TV will not keep them home every night, especially in the summer."

W. T. Zimmerman of the MotoVu in Warrenton, Mo., says, "Television seems too

small to satisfy the people who attend the outdoor theatre. We also operate indoor theatres at Warrenton. The drive-in apparently does not hurt indoor operation if controlled. By watching our bookings at both places we run at an advantage. We have cut indoor operation from five pictures per week to three, and use three changes."

Terry Ramsaye Says

4,266 Titles Registered During 1950

AN EVER INTERESTING belligerent among the commentators on the arts of communication, Dr. Edgar Dale, editor of *The News Letter* of the Ohio University Bureau of Educational Research, rises to proclaim against "selling" campaigns for causes, as for instance "democracy or Americanism or public schools" because they are not products. And he insists that he is not "quibbling about a metaphor." But he is.

"I doubt," he says, "if it's salesmen we need at this moment. . . . We need people skilled in the art of group work, skilled in the art, not of reminding, but of reconstruction. . . . we must think first, not of words but of deeds. It is only people of conviction who convince. . . ."

What he is talking about is demonstrators—who surely are salesmen, too. I refuse to "buy" his position on "selling." Dr. Dale is always selling his line.

The Board of Regents of the State of New York is now engaged in a proposal for a statewide network of educational TV stations "to extend education to scattered rural areas." The proposal is a "selling." Estimated cost, \$3½ million for plant, \$2 million a year for operation. That's a price. If New York accepts the "proposal" it will have to "buy," with genuine taxpayers' money.

Before they rush out to buy that, there might be some examination of what could be done to improve the existing equipment and teaching personnel. The Little Red School House was a success where teachers were teachers.

What have the regents in mind that has to be injected electronically?

THE "SUMMER THEATRE," dignified designation of the strawhat theatre, is evolving into an institution of measurable participation in the amusement industry—decidedly a part of the competition for the pastime dollar. In resort areas they follow the vacation patterns; some have been in operation for weeks, and generally they are all in full flower by July 4. No national total is available, but in a roundup two Sundays back *The New York Times* listed season programs for 130 strawhat stands in twelve seaboard states, Maine to North Carolina and westward, taking in Pennsylvania.

Also the strawhat operation is becoming highly professional despite its amateur origins. More than a hundred summer theatre groups in the east have filed bonds with Actors Equity Association and there

are many more to come. It is the calculation that about 1500 Equity performers will be employed in the Atlantic area alone.

Top rank stars' names are appearing in casts. There is a complaining remembering in one spot where a star took \$5,000 a week for two weeks and the theatre made a profit of \$11. That's art. The "barn impresarios" consider their great asset is the vacation mood and "some place to go." A motion picture theatre can be that, too.

MORE STATISTICS—The Census Bureau reports for 1948, just out, create headline copy saying the average patron of the movie in the U. S. attended 23 times. More data on that fictional person is needed: what proportion of him was a sick-a-bed, in hospital, in asylum, in jail, or in infancy? What proportion live in areas unserved by the theatre screen? What proportion are blind, and what proportion are deaf? Is it a reasonable guess that hardly more than half of the calculated 146,000,000 people of 1948 were properly to be considered potential customers? Likely as not the "average" movie customer of the period bought about 50 admissions, or about 125 hours of show time—say maybe ten days out of his year.

ONCE UPON a time, with the coming of sound there was a crisis in the career of and investment in George Arliss. His ventures produced a hiss that registered strongly. Through ERPI the technicians of the great Telephone system were presented with a problem. They evolved a filter that took out the hiss. This writer, curious, inquired the cost of the device which solved the problem. It was \$11,000. "I'd think it would have been more economic to have had a new set of plates made for Mr. Arliss." The answer: "Quite so, but it was presented to us as an electronic problem which we solved in that medium. We are not dentists." I'd still watch my back teeth.

IT'S A BUST. A survey good enough to get the casual acceptance of the metropolitan press finds that one out of a hundred New Yorkers have never heard of the atom bomb. This turns up in an inquiry about the penetration of defense advice from official quarters. Obviously what the bomb needs is some publicity. This isn't really funny.

A total of 4,266 new titles, the greatest number since 1942, were registered with the Motion Picture Association of America's title registration bureau in 1950, Margaret Ann Young, director, disclosed this week in the bureau's annual report. The report also shows that more distributors and producers of motion pictures used the bureau's services in 1950 than in any of the 25 years the project has been in operation.

Although the report shows that 146 non-members used the bureau's services against 18 members, 4,078 of the new titles were registered by members. Non-members who are not signatories to the title registration agreement but who submit their films to the Production Code Administration registered 188 titles.

Sixty titles were disallowed in 1950 because they failed to conform to the moral or social standards established under the Production Code. Titles turned down because of duplication or identity with those on record numbered 213.

Nearly 500 of the titles registered last year were protested on grounds of harmful similarity to existing registrations, according to the report. All but eight of these conflicts were settled by negotiation with the companies concerned. The titles that could not be resolved on the company level were submitted to MPAA's title registration committee for arbitration.

MGM Seen Ready to Sell Six to United Artists

Negotiations, originally launched late last winter, whereby MGM would sell six of its completed and unreleased features to United Artists, appeared on the verge of completion this week. Max E. Youngstein, vice-president and advertising director of UA, returned to New York at midweek from the coast to report his recommendations to the company. MGM's reason for the move, unprecedented in its history, appears to be a crowded release schedule and reputed difficulties in fitting all the available product into its release schedule. Also, the terms of the deal call for cash which would be transferable before August 31, the end of Loew's fiscal year. The attractions figuring in the deal are reported to include: "Kind Lady," "The Strip," "Rain, Rain Go Away," "Home Town Story," "Bannerline" and "Tall Target."

Wanger Assembles Talent

Walter Wanger has announced in Hollywood he plans to form a "foundation stock company" of players, writers, directors, designers and key production associates preliminary to launching his program for Allied Artists release. His first feature for Allied Artists will be "Flat Top."

**"Excellent, marquee
strength!"** —M. P. HERALD

"Far above standard!"
—M. P. DAILY

**"Unusually
good
boxoffice!"**
— SHOWMEN'S

DAVID E. ROSE
presents

RAY MILLAND
in
**CIRCLE OF
DANGER**

also starring
PATRICIA ROC

**THE PICTURE YOU
CAN COUNT ON
FOR TOP PROFITS!**

with Markus Gering • Hugh Sinclair • Naunton Wayne • Produced by JOAN HARRISON • Directed by JACQUES TOURNEUR
An Original Screenplay by Philip MacDonald • A David E. Rose Production

**thru
UA**

69 NEW HOUSES BUILT IN N. Y. AREA IN SIX YEARS

Film theatre business in the New York exchange area appears in a healthier condition today than it was at the time of World War II, according to a survey released by the Organization of the Motion Picture Industry of the City of New York this week. Sixty-nine new theatres, costing \$17,100,750, have been built in the New York area in the six years since the war, the study shows. These new theatres increased the seating capacity of the New York film exchange area by 43,000 seats.

The new theatres represent 31 conventional houses and 38 drive-ins. The indoor theatres resulted in a building expenditure of \$9,500,750. The new drive-ins represent an expenditure of \$7,600,000.

Although approximately 55 theatres closed during the period from 1945, with a seating capacity of about 50,000, the new houses and drive-ins have a seating capacity almost double that of the shuttered theatres. According to the public relations group, there has been a gain of 43,000 seats. This figure is arrived at by using the assumption of an average of three persons per drive-in car.

Williams Reelected by Mississippi Group

T. E. Williams was reelected president of the Motion Picture Theatre Owners of Mississippi and A. L. Royal Meridian was reelected secretary-treasurer at the close of the organization's annual convention at Biloxi this week. More than 200 attended the three-day meeting which went on record as in violent opposition to Congressional proposals to exempt benefit and non-profit shows from amusement taxes. Among those addressing the convention were Gael Sullivan, executive director of the Theatre Owners of America; Leon Bamberger of RKO and Mike Simons, who outlined forthcoming product. Others on the rostrum included A. L. Roy Sect, Dwight B. Issard, J. S. Mayfield and B. D. Sheffield, vice-president.

Theatre Television for Wisper-Wetsman Circuit

The Wisper-Wetsman circuit, operating 18 theatres in the Detroit area and two in Dearborn, Mich., has signed with RCA's Engineering Products Department Theatre Equipment Section for installation of RCA's Model PT-100 system of television on the Eastown theatre. The installation will bring theatre television to the Detroit area in an independent house.

Kramer Sets 18-Month Program at Columbia

With nine pictures in work, the Stanley Kramer Company announced in Hollywood this week that it has set its first 18 months of production under the releasing agreement

The Organization of the Motion Picture Industry of the City of New York adds in its statement, "Most of the closed houses are of the 'fringe' or 'marginal' type which, just as in other businesses, must suspend when conditions fall below the peak."

The group estimates that more than \$50,000,000 has been spent on the 700 theatres of the exchange area, which includes the five boroughs of New York City, all of Long Island, Westchester and northern New Jersey, for major structural changes and renovations since 1945. These changes and renovations include new lobbies, air cooling systems, modern marquees, etc.

Quoting an unnamed theatre circuit executive, the statement says, "Old, experienced showmen, investing their millions in the steel, brick and mortar of theatres, are continuing to show their faith in the future of the business."

The Organization of the Motion Picture Industry of the City of New York was formerly called the New York Motion Picture Industry Public Relations Committee. The change was made at a meeting last week.

with Columbia Pictures, which calls for 30 films in five years. The Kramer organization has signed eight writers, two associate producers and four directors to carry out the production program, with 10 players set for the first four films. Slated to roll in the autumn are "My Six Convicts," based on the current best seller; "Death of a Salesman"; "Fourposter," and "The Happy Time." Scheduled for next year's programs are "The 5,000 Fingers of Dr. T.," "The Sniper," "Four Shades in Blue" and "The Cyclists' Raid."

New England Jimmy Fund To Begin August 26

The Jimmy Fund of the New England Children's Cancer Research Foundation will begin August 26 and run through September 9, its directors, Martin J. Mullin and Louis R. Perini, have announced. The Fund is sponsored by the Variety Club of New England, the local industry and the Boston Braves. Shortly, Variety Tent 23 chief barker Samuel Pinanski, Harry Brown, Bill Sullivan, and Bill Koster will meet with various exhibitors and distribution representatives to arrange events contributory to the fund. Some 635 theatres last year helped raise the \$440,000 which was collected, Mr. Mullin pointed out.

Name Meet Committee

The Board of Directors of the Kansas Missouri Theatres Association, meeting last week in Kansas City, appointed a convention committee to select the date and place for the annual fall convention, when elections will be held.

Universal's Net \$608,565

Universal Pictures last week reported a net profit of \$608,565, after provision of \$800,000 for taxes, for the 26-week period ended April 28, 1951. The earnings compare with the \$272,271 net shown by the company during the comparable period in 1950.

Universal's net profit for the first quarter of 1951 was \$107,130, with a tax provision of \$55,000. This compares to a \$12,924 profit in the same quarter in 1950.

World sales of the company during the second quarter of 1951 set a record and the same was true for domestic sales which amounted to \$2,100,000 during the last week of April alone.

In the second quarter of 1951, ended April 28, the company's world sales totaled \$15,777,506, representing an increase of \$3,335,506 over the \$12,442,000 in the same quarter last year. Universal's world gross sales during the first quarter of 1951 amounted to \$12,723,150.

Universal's "Prince" Opens At Michigan Detroit

Universal-International's "The Prince Who Was a Thief" was to have had its world premiere at the Michigan theatre in Detroit Friday with Piper Laurie and Tony Curtis making personal appearances. Immediately following the Detroit opening, the picture is scheduled to open in 50 Michigan cities and towns. A record number of drive-ins are participating in the mass premiere. A block party was to have been held in front of the Michigan Friday night with Governor Williams taking the first dance with Miss Laurie.

SIMPP Urges FCC Approval Of Subscription Video

HOLLYWOOD: The Society of Independent Motion Picture Producers, in a surprise move, adopted a resolution Wednesday urging early approval of subscription television. The SIMPP annual meeting also reelected Ellis Arnall, president, and all incumbent officers. The meeting, which instructed Mr. Arnall to express the SIMPP views to the Federal Communications Commission in order to expedite the approval of pay-as-you-see television in one form or another, was attended by 30 members. It resolved that "the FCC be urged to speedily license worthy systems of subscription television so as to afford the public more abundant opportunity to enjoy quality films."

Quits Theatre Group

Fox West Coast Theatres of Northern California has notified the California Theatres Association and Affiliated Industries, Inc., that it plans to resign from that group as of June 30. Fox West Coast has been a member of the organization for many years.

.... meeting today's
TOP BOX-OFFICE DEMAND
for "NEW FACES"

Universal-International
**proudly presents the most
spectacular new young star
discoveries of the year!!**

(ask your teen agers)



in a magnificent

Technicolor

production...



*These are the
ones for '51*

TONY CURTIS

RUGGED! ROMANTIC! TERRIFIC!

PIPER LAURIE

EXCITEMENT GIRL OF THE YEAR!

co-starred in answer
to the public's
overwhelming
demand

THEODORE DREISER'S

The **PRINCE** who was
a **THIEF** *in color*

ALL THE
SPECTACLE
AND EXCITEMENT
OF AN ARABIAN
NIGHT'S
ADVENTURE!



with **EVERETT SLOANE · JEFF COREY · PEGGIE CASTLE**

Screenplay by GERALD DRAYSON ADAMS and AENEAS MacKENZIE • Directed by RUDOLPH MATE • Produced by LEONARD GOLDSTEIN

Based Upon The Story by Theodore Dreiser • A Universal-International Picture

U-I makes the pictures with the **BUILT-IN-PROFIT!**

**AVAILABLE
FOR JULY
BOOKINGS**

LOUIS MAYER ENDS AN MGM CAREER COVERING 27 YEARS

THE RESIGNATION of Louis B. Mayer as vice-president of Loew's, Inc., and his withdrawal as an executive at the Metro studio was made known this week in simultaneous announcements issued in New York and Hollywood.

Mr. Mayer, co-founder of Metro-Goldwyn-Mayer and active in its affairs since 1924, had long been rumored to be at odds with top Metro executives over questions of policy. His immediate plans were not announced.

The brief release giving the news of his departure said the break was "by mutual agreement." It did not indicate, however, exactly when Mr. Mayer would leave the studio. His present contract runs to August 31, and it is assumed that he is bound by it. The contract provided that he could give notice up to June 30 or else face automatic renewal for another two years.

In announcing that Mr. Mayer would "no longer be connected with the Metro-Goldwyn-Mayer studios," Nicholas M. Schenck, president of Loew's, Inc., issued the following statement:

"Mr. Mayer has, since 1924, been the head of studio operations at Metro-Goldwyn-Mayer, the production branch of Loew's, Inc. During that period many of the great motion pictures which helped set the pattern for the entire world were produced at our studios. Mr. Mayer has given our industry leadership and inspira-



LOUIS B. MAYER

tion, and now in parting, his associates at Loew's wish him success and happiness in his future activities."

Speculation on Mr. Mayer's departure from Metro has run high in the lay and trade press for many months. Last Saturday, the Associated Press quoted him as saying that he would remain in motion picture production. "I am going to be more active than I have at any time during the past 15 years," he said, adding that it

would be "at a studio and under conditions where I shall have the right to make the right kind of pictures—decent, wholesome pictures for Americans and for people throughout the world who want and need this type of entertainment."

It was reported in the coast trade press that Mr. Mayer would retain a 10 per cent interest in the earnings of all MGM pictures made since 1924. Their number is said to total about 800.

Declining to state when he would leave the studio, Mr. Mayer issued an official statement saying he had "great pride in its (Metro's) accomplishments" and was "grateful to the fine men and women of the organization who have established the studio in the high position it has always held."

Mr. Mayer, who will be 67 years old July 4, started as an exhibitor in Haverhill, Mass. Later, he went into partnership with the late Nathan Gordon and, together, they developed the largest theatre circuit in New England. In 1915 he entered independent production under his own name. While at Metro, he is credited with having developed Irving Thalberg. He is an avowed champion of the star system and a great believer in keeping Metro product at the top-budget level. On this latter point he is known to have differed with Dore Schary, vice-president in charge of production at the Culver City studios.

Warners in Anniversary

Commemorative ceremonies marking the 25th anniversary of Warner Brothers' first showing of successful modern talking pictures will accompany the reopening of the Warner theatre, formerly the Strand, on Broadway July 3. The picture will be Alfred Hitchcock's suspense drama, "Strangers on a Train."

The guest list for the premiere includes many notables who participated in the first talking picture show 25 years ago. Among them are Will Hays, Mischa Elman, Efrem Zimbalist, Giovanni Martinelli and Marion Talley, whose voices were heard from the screen, and Jack Dempsey, Hope Hampton and Joseph P. Kennedy, who were among the first-nighters in the audience.

At the premiere, the Broadway Association will honor Harry M., Jack L. Major Albert and the late Sam Warner by unveiling a special commemorative plaque. Robert K. Christenberry, president of the Broadway Association and managing director of the Hotel Astor, will present the plaque at the theatre which is being renamed in honor of the late Sam Warner.

IATSE to Organize Radio and Television

Plans of the International Alliance of Theatrical and Stage Employes to invade the radio and television field and the establishment of a new department to handle the organization of employes in those industries were disclosed last week by Richard F. Walsh, IATSE international president. He explained the organizing drive had been made necessary by several decisions of the National Labor Relations Board which has ruled that projectionists in television stations cannot constitute a collective bargaining unit but must be included with all the station's technicians in elections to choose a bargaining agent. "For a long time we sought to reach jurisdictional agreements, mutually acceptable to the several unions involved, which would protect our members' rightful interests," Mr. Walsh said. "But the NLRB decisions now leave us no recourse except to organize television technicians of all categories."

RKO Books "Fabiola"

Jules Levey's "Fabiola," United Artists release, began an engagement on the entire RKO circuit in metropolitan New York. Co-feature is "The Man With My Face," an Edward F. Gardner production, also UA.

Ease Control On Materials

Theatre owners who get Government permission to build or alter theatres or who do construction within the \$5,000 small job limitation may be able to get building materials allotted them under the Controlled Materials Plan under a new National Production Authority regulation issued in Washington last week.

The regulation provides that any applicant for NPA permission to build at the same time may apply for a Controlled Materials Plan allotment of building materials. If permission is granted for the construction a CMP allotment may also be issued, depending on the total amount of building materials available at the time, NPA officials said.

Exhibitors doing construction work under the small job limitation also may apply for CMP allotments, with actual approval again depending on supplies available. Small users—who will use less than two tons of steel, 500 pounds of copper and 100 pounds of aluminum on their construction work—may certify their own allotment under CMP's small business provision.

ROGERS HALTS PICTURES TO TV

Sues Republic to Stop Sale of Old Westerns for Use on Video Programs

HOLLYWOOD: In an action portending a possible new phase in the relationship between motion pictures and television, cowboy star Roy Rogers last week asked for and obtained a temporary restraining order in U. S. District Court in Los Angeles to prevent Republic Pictures from selling any of his old pictures to television.

This week, Gene Autry, also a former Republic Western star, announced that he too would take legal action if necessary to prevent the showing of his old Republic product on TV.

Differences Over TV

Mr. Autry since last year has been making his own television Westerns, which are shown on some 90 stations throughout the country. And Mr. Rogers recently announced that he planned a television film series this summer. His contract with Republic expired in May and was not renewed, reportedly as a result of differences between the actor and the studio over policies involving television.

Further action in the Rogers suit, which also asked \$100,000 in damages from Republic and Hollywood Television Service, Inc., a subsidiary set up to handle the sale of films to television, was postponed this week until July 6.

The Rogers suit said Republic's announcement that it planned to sell some of his films to the broadcasters had damaged him and had caused the cancellation of his radio program.

Republic recently signed with James C. Petrillo, president of the American Federation of Musicians, to permit it to rescore old films and sell them to the broadcasters. Hollywood Television Service subsequently announced that it had 130 old pictures ready. It quoted prices ranging from \$30,000 for the first run telecasting rights to Roy Rogers features to \$20,000 for Red Ryder films.

Uruguayans Form Film Company in Hollywood

A syndicate of wealthy Uruguayans headed by publisher Felipe Calderon announced in Hollywood this week the formation of a new picture production company, Cine-Sol. The new firm has made a bid for Patricia Neal, under a one-year contract with Twentieth Century-Fox, to star in its first picture, "Estrellita." The picture will be based on an original story by Leon Valdes concerning Miss Neal's recent South American trip. The group has offered to let the star set the time and recommend the director.

11 THEATRES RUN FIGHT TELECAST

A total of 11 theatres—two more than for the Louis-Savold fight—were to have formed the network that was to have picked up the Jake La Motta-Bob Murphy bout from New York Wednesday night on an exclusive basis. Once again, New York theatres were not scheduled to participate in order to insure an adequate gate at the Yankee Stadium. The 11 houses linked up to carry the fight are located in nine cities and will receive the signal over a closed circuit, making it unavailable to home viewers. Houses in the informal network include Balaban and Katz's State-Lake and the Tivoli in Chicago; RKO Keith's, Washington; Palace in Cleveland; Loew's Century and Rome's Harlem in Baltimore; District's Lincoln in Washington; Fabian's Palace in Albany and Shea's Fulton in Pittsburgh. The two newcomers are Warner's Stanley in Philadelphia and Fabian's National, Richmond. Both the Fabian Palace and the Fulton were to have closed early and reopened in time for the fight, with the Fulton raising admissions to \$1.35 plus tax. Orders for a number of RCA theatre television units have been placed. The theatres will carry exclusively the telecast of a Rex Lane-Rocky Marciano bout July 12 at Madison Square Garden.

CBS Starts Colorcasts

The first commercial color television program was broadcast this week by the Columbia Broadcasting System.

As seen in New York on CBS color receivers employing tubes ranging from 7 inches to 17 inches the image was steady but lacked brightness on the larger screens. Also, the blues and greens appeared washed out on moving objects and the flesh colors were untrue.

A number of sponsors teamed to present the hour-long program. In some instances their sales message was enhanced by the use of color, which becomes particularly effective with bright hues. The show had Ed Sullivan as master-of-ceremonies and presented, among others, Faye Emerson, Arthur Godfrey, Sam Levenson, Gary Moore and a ballet sequence which failed to come off camera-wise.

The smallest image was provided by a black-and-white and color table model with a seven-inch tube giving approximately a 10-inch magnified picture. Several others of

the CBS new double-color sets, capable of receiving both black-and-white and color transmissions, were on view. It was clear to observers that color telecasts, when seen on very small screens, are even more unsatisfactory than black-and-white transmissions viewed on the same surface.

The largest set was a 17-inch color console giving a 17-inch rectangular picture with no magnification. The color on this model looked faded and unreal. The 17-inch set employs a color drum rather than the conventional color wheel which is part of the CBS system approved by the Federal Communications Commission. To receive the CBS colorcasts, an adapter and converter are necessary.

The same day that CBS inaugurated its color television broadcasts, the Allen B. DuMont Laboratories demonstrated the RCA electronic color tube at its Passaic, N. J., plant. Observers reported the image was good. The RCA system lost out when the Supreme Court upheld the FCC decision authorizing commercial colorcasts by CBS. The RCA system is compatible, needing no adapter to bring in an original color broadcast in black-and-white on an ordinary set. RCA has offered CBS its color tube, but was refused. Demonstration of the new RCA sets start in New York July 9.

NBC Adopts Ethical Code

Adoption of a code of standards and practices for its television programs was announced last week by Joseph H. McConnell, president of the National Broadcasting Co., at a meeting of the Program Standards Committee of the National Association of Radio and Television Broadcasters in Washington.

The announcement fitted in with a warning from Wayne C. Coy, chairman of the Federal Communications Commission, who told the broadcasters of the need for closer control of program content. He said the FCC had received many complaints regarding obscenity, profanity, false or misleading advertising, indecency, lotteries and crime and horror programs on television.

Paul Raibourn, vice-president of Paramount Pictures, outlined the evolution of Hollywood's self-regulatory Production Code to the television executives assembled for the purpose of discussing the FCC's proposed industry conference on program content. Mr. Raibourn said he felt certain the television industry would come up with a self-regulation pattern of its own.

The NBC code, contained in a booklet, "NBC Radio and Television Broadcast Standards," outlines program standards for children's programs, crime and mystery shows, news, controversial public issues, religion, charitable campaigns, contests and other topics. Regulations governing references to gambling, sex, insobriety and narcotics also are listed and standards on racial and nationality references, impersonations and other program phases are set.

The Trade Papers are unanimous:
"FRANCIS GOES TO THE RACES"
 is **BETTER**
 than the original **FRANCIS**

"BETTER than the first **FRANCIS** . . .
 more laughs, more comic situations, more
 values to satisfy the general public!" *FILM BULLETIN*

"TOPS the initial **FRANCIS** . . . just the
 ticket for the current season!" *FILM DAILY*

"FUNNIER than the original . . . will be
 right there among the winners in this
 year's boxoffice sweepstakes!"
MOTION PICTURE DAILY

"MUCH MORE HILARIOUS than the first **FRANCIS** . . .
 an out and out wonderful show!"
HOLLYWOOD REPORTER

"FRANCIS DOES IT AGAIN . . . Universal and the
 exhibitor have a sure-fire winner in the talking mule!"
MOTION PICTURE HERALD



UNIVERSAL-INTERNATIONAL presents

**"FRANCIS GOES
 TO THE RACES"**

Starring
DONALD O'CONNOR · PIPER LAURIE

and **FRANCIS** *the Talking Mule*

with **CECIL KELLAWAY · JESSE WHITE** • Based on the character "Francis" created by David Stone

Screenplay by **OSCAR BRODNEY and DAVID STERN** • Produced by **LEONARD GOLDBSTEIN** • Directed by **ARTHUR LUBIN**

BRITISH FILMS TAX INCREASES

Count 99,617 Film Houses In World

Budget Calling for Higher Ticket Prices, But Most Goes to Treasury

by PETER BURNUP

LONDON: Chancellor of the Exchequer Hugh Gaitskell will have announced to the House of Commons Thursday that Britons, from August 5 on, will have to pay a good deal more for their film entertainment.

Mr. Gaitskell was to have told the House that part of the rise in seat prices will be occasioned by the requirements of exhibitors to meet their rapidly rising costs, but that the bulk of the increase will be taken by the Treasury in the form of entertainment tax as the film industry's contribution to the nation's rearmament program.

The Chancellor was planning to refer also to the present parlous state of run-of-the-mill British producers and to disclose to the House that he demands an additional levy on admissions to seats at present priced at 1s.3d. and upward in aid of those ailing producers.

The revised and now accepted budget proposals which Mr. Gaitskell was to have announced provide for the following:

Seats up to and including 7d remain exempt from tax as hitherto; on seats of 9d. and 10d. the present duty remains unchanged; in regard to seats of 1s.0d. the price remains unchanged but the tax is reduced by 1d.; an increase of 3d. on seats of 1s.3d. and 1s.6d. of which 1½d. will be additional entertainment tax; an increase of 3d. on seats of 1s.10d. of which 1¾ is additional entertainment tax; an increase of 3d. on seats of 2s.4d. and 2s.10d. of which 2d. is additional entertainment tax; an increase of 4d. and upwards on seats over 2s.10d. of which increase, in each case, all but 1d. will be taken in entertainment tax.

Since July of last year, a so-called "voluntary" levy has been paid to the Eady Production Pool, by exhibitors of one-farthing per seat on all seats of 4d. and upward. In addition, Mr. Gaitskell now demands that exhibitors pay an additional levy of ½d. per seat on all seats sold at 1s.3d. and upwards.

Exemptions Remain

The provision under last year's Eady Plan, whereby theatres taking less than an average of £125 weekly were exempt from the levy, is to be continued.

(In New York last week, the foreign managers of the American companies operating in Britain — meeting as the Motion Picture Export Association—discussed the implications of increased taxes in Britain

and larger contributions to the Eady Plan and decided that there was little they could do but go along with the scheme, which already has the approval of Britain's four trade organizations.)

The revised tax-scale in contrast with that laid down by Chancellor Gaitskell when he "opened" his budget April 10, represents a great triumph for Harry Mears, president of the Cinematograph Exhibitors Association. The latter put himself forward from the outset as the champion of the small man; came in for a volume of criticism, if not actual opposition, from representatives of CEA's General Council of better-class theatres, including those of the circuits.

Mr. Mears scored a victory for the small houses when he got Mr. Gaitskell to accede to a reduction of the tax on the shilling seat. But the concession irked the circuits, the linchpin of whose set up is the seat hitherto priced at 1s.10d. but now to be 2s.1d. Under the revised setup, the Chancellor proposes that, of the 3d. increase, the state should take 2d. as tax with the remaining 1d. split equally between exhibitors and the Production Pool.

Estimates of Revenue

Following are some estimates on what the new scheme will bring in for the Government and the industry. For the Treasury: £6,800,000; for exhibitors: £1,800,000 (including £800,000 for film hire); for the producers: £2,068,000 (which includes one-quarter of film hire). These figures are admittedly speculative and are based on the assumption that the customers will continue to patronize the theatres as before.

Officials of the Motion Picture Association here still decline to comment on the new tax pattern and in particular on the growing amount of film-hire they are called upon to forego in the good name of British production. Whitehall officials privately suggest that the Americans might find an increased amount of film-hire which will accrue to them by reason of the higher exhibitor takings.

Producers in Good Position

Producers are in an overtly pretty position. The subsidy proceeding to them will not depend on the volume of cash business but on the number of theatre seats sold. If business continues to run at the present level—around a weekly average of 25,000-000 paid admissions—the Eady subsidy will be in the neighborhood of £3,000,000 annually. The Government is expected shortly to announce the integration of the Eady Production Pool and the National Film Finance Corporation, which by now has exhausted its capital and is dependent on the repayment of outstanding loans by British production companies.

WASHINGTON: The outlook for future foreign distribution of U. S. films "appears more favorable than it has been during the past several years," Commerce Department film chief Nathan D. Golden said this week.

He made the statement in releasing a Commerce Department report estimating that there were 99,617 motion picture theatres in operation throughout the world on January 1, 1951—an 8.3% increase over the 91,609 theatres estimated to have been in operation January 1, 1949. Seating capacity, according to the report, increased about 9.7% during the two years—from 49,119,691 at the start of 1949 to 54,107,150 at the beginning of this year.

Mr. Golden said part of the increases represented revisions in the earlier figures brought about by more accurate data, but that a large part represented new construction, with Italy and Canada in particular experiencing theatre building booms during the period. Moreover, he said, the totals do not include possible gains in the Soviet Union and certain Iron Curtain areas, where no accurate current data is available.

The Commerce report said that on a playing-time basis, 74% of all feature films shown in the world's theatres were U. S.-made, and Golden added that reports from abroad show that box-office popularity of U. S. films "has never been greater."

Mr. Golden said that the largest increase in any area in the number of theatres during the two-year period came in Europe where there were 1,908 more theatres at the start of this year than at the start of 1949. Percentage-wise, however, this was an increase of only 3.7%. The largest gain percentage-wise took place in the Far East, where there was a 24.7% jump, due largely to expansion in theatre facilities in Japan.

The report indicated that there is one theatre seat for every 44 people in the world. The 1949 estimate was one seat for every 46 persons. In the U. S., the ratio is one for ten, in Britain one for 12, in France one for 17, in Italy one for 13 and for Europe as a whole one for every 21 persons. The most complete theatre coverage is in Australia and New Zealand, where there is an average of one seat for every seven people.

"Peking Express" Players Appear at Premiere

Joseph Cotten, Corinne Calvet, Edmund Gwenn and Marvin Miller, stars of the Hal Wallis-Paramount film, "Peking Express," made personal appearances on the stage of the Paramount theatre, San Francisco, when the picture opened there this week. The players appeared in a specially written act presented four times the day of the premiere.

Communism Is Denied By Rossen

WASHINGTON: Emphasizing that he is at present not a Communist Party member or sympathizer, Robert Rossen, Academy Award-winning producer, director and writer, this week spent the better part of five hours refusing to answer House Un-American Activities Committee questions as to his past affiliation and beliefs.

Several previous witnesses had identified Mr. Rossen as a one-time party member. A second Hollywood figure, actor J. Edward Bromberg, also refused to answer queries during the brief resurgence of the "Communism-in-Hollywood" hearings. Indications are that committee members have lost interest in the inquiry and that the hearings are practically over.

It is believed likely that "loose ends" of the hearings, under a tentative schedule, will be gathered by a sub-committee on the coast late in July or in August.

United Artists Adds Five Pictures to Schedule

The addition of five new releases to the United Artists distribution program for the August 3 to September 14 period was announced this week by William J. Heineman, vice-president in charge of distribution. The five films bring to a total of 43 the number of pictures on the UA schedule since the first of the year.

The five additions are: Kenneth McEldowney's "The River," in Technicolor, which was made entirely in India; Harry M. Popkin's "The Well"; the Douglas Fairbanks-H. Alexander MacDonald picture, "Mister Drake's Duck"; Alexander Paal's "Cloudburst" and Ernest Gartside's "Obsessed."

"Cloudburst" is set for an August 3 release; "Mister Drake's Duck" for August 10; "Obsessed" for August 17; "The Well" for September 14. "The River" will have its world premiere at the Paris theatre, New York, in mid-September. It is a roadshow release.

"Three Steps North" Opens

"Three Steps North," filmed in its entirety in Italy with American and Italian actors, had its world premiere at the Palace theatre, New York, this week. W. Lee Wilder produced and directed the film, which stars Lloyd Bridges, Lea Padovani and Aldo Fabrizi.

Settle Percentage Suits

Three percentage actions brought by distributors in Federal Court, Pittsburgh, involving the Orpheum theatre in Clarion, Pa., have each been concluded upon the filing of a stipulation signed by the attorneys for both sides.

People in The News

ARTHUR B. KRIM, president of United Artists, left New York this week by trans-Atlantic airliner on a four-day business trip to London and Paris.

DR. HERBERT T. KALMUS, president and general manager of Technicolor, Inc., received an honorary degree of Doctor of Engineering from Northeastern University, Boston, this week.

SID ROGELL, formerly in charge of production at RKO Radio, has been named vice-president and general manager of studio operations for Official Films. He will make films for television at the company's Hollywood studios.

DAVID P. WIENER, former assistant treasurer of Eagle Lion Classics, was appointed comptroller of Souvaine Selective Pictures, Inc., last week.

T. NEWMAN LAWLER has resigned from the New York law firm in which he held a partnership with ARTHUR F. DRISCOLL, EDWARD C. RAFTERY and PAUL D. O'BRIEN. Mr. Lawler has become a partner in the new firm of Lawler and Rockwood.

CARROLL PUCCIATO was elected vice-president of Realert Pictures, Inc. at a meeting of the board of directors in New York last week.

PETE SMITH, MGM short subjects producer, received the annual award of the National Safety Council in Los Angeles this week for "Wrong Way Butch." Mr. Smith has won two previous awards from the Safety Council.

DOUGLASS R. ORNSTEIN sailed from New York for Buenos Aires, Argentine, last week to assume his duties as special representative in South America for United Artists.

LESTER COHEN, formerly Warner manager for Peru, has been appointed assistant Atlantic division manager for the company. Mr. Cohen will make his headquarters in Rio de Janeiro, Brazil.

JAMES HENDEL has been named assistant to FRED DANZ, general manager and vice-president of Sterling theatres, which operate houses in Washington and Oregon.

HARRY MULLER has resigned as United Artists comptroller, a post he held for 22 years.

MARGARET LECZER resigned as secretary to WILLIAM F. RODGERS, MGM sales vice-president, this week. Miss Leczer, who had worked for Mr. Rodgers for 25 years, was honored at a dinner at the Astor Hotel, New York.

RAYMOND J. WYLLIE, formerly branch manager in New Haven, Conn., for United Artists, has joined the Monarch Life Insurance Company as a Connecticut representative.

JOHN MCKENNA, former New York branch manager of Eagle Lion Classics, has been appointed eastern district manager of Souvaine Selective Pictures, Inc. ELLIS GORDON was named Boston branch manager for the same company.



Louis Gordon, of Lockwood and Gordon Enterprises, Boston.

WARRI

(Color by **TECHNICOLOR**)



Edmond O'Brien
as Sgt. Vickers



Dean Jagger as
the Post Trader



Forrest Tucker
as Sgt. O'Hara



Polly Bergen as
the Troop's Belle



Harry Carey, Jr.
as Capt. Gregson



Wallace Ford
as Pvt. Potts



James Millican
as Col. Custer



PATHE

is the **BIGGEST** word in Westerns

—TAKE THE WORD OF THE TRADE EXPERTS:

“Outstanding western. Producer Holt has the know-how of successful picture-making. So much realism and action that it will have the fans cheering.”

—*Showmen's Trade Review*

“Rousing battles in which hundreds of cavalymen and Indians surge across the screen in an awesome way no other medium can equal. TV has no substitute for robust action like...this most thrilling page in the history of America's frontier.”

—*M. P. Herald*

“Deluxe sagebrush show that can count on strong boxoffice response.”

—*Hollywood Reporter*

“Exhibitors can count on this one. Earns a major place in the cycle of Indian pictures. Colorful pageant of frontier days...packed with action.”—*M. P. Daily*

“Strong, vibrant drama...a worthy contribution to western screen literature.”

—*Film Daily*

“Holt dishes up strong entry. Right down the action fans' alley!”

—*Daily Variety*

**MORE
BETTER  BIGGER
PICTURES**

—in westerns and every big-
attraction category from

PARAMOUNT

**EDMOND O'BRIEN · DEAN JAGGER
FORREST TUCKER · HARRY CAREY, Jr.**

PLAY PARAMOUNT NEWS — it's the program builder that guarantees the "best show in town"!

1,254 "CONTRACT SIGNERS" AT "SHOWBOAT" SCREENINGS

The interest shown by exhibitors in the MGM Technicolor musical, "Show Boat," was documented by the company this week with the announcement that 1,254 "contract signers," representing 6,922 theatres, had attended trade showings of the film in 29 exchange centers.

The screenings in the exchange centers were supplemented by 50 "closer-to-home" theatre showings and house managers reported enthusiastic reaction to the vocal and dance numbers in the picture. Highlights of the film are provided by William Warfield, singing "O! Man River," and dancers Gower and Marge Champion in their routines. The picture also stars Kathryn Grayson, Ava Gardner and Howard Keel, with Joe E. Brown as "Cap'n Andy" and Agnes Moorehead as Parthy Ann, his wife.

One of the most significant factors in the generous exhibitor turnout for the trade screenings was the evidence it gave of the extreme concentration of buying power in exhibition in such a comparatively small number of "contract signers," representing so many key runs.

Dallas led all exchanges, reporting 150 contract signers attending. Minneapolis was second with 139 and Chicago third with 58. Chicago also supervised close-to-home screenings at Danville, Auburn, and Galesburg. The overall total was 93 contract signers representing 442 theatres.

In the list of number of theatres represented, Dallas again led with 734 houses, followed by Los Angeles with 413 and Charlotte and Washington with 394 each.

Following is the complete recap of the 29 branches, showing the number of contract signers who attended and the theatres represented by them:

Branch	Contract Signers	Number of Theatres Represented
Albany	24	83
Atlanta	21	389
Boston	42	289
Buffalo	27	130
Charlotte	56	394
Chicago	93	442
Cincinnati	30	201
Cleveland	37	221
Dallas	150	734
Denver	52	192
Des Moines	22	137
Detroit	57	330
Indianapolis	9	23
Kansas City	31	281
Los Angeles	53	413
Memphis	21	81
Milwaukee	23	175
Minneapolis	135	310
New Haven	14	66
New Orleans	39	186
Oklahoma City	25	184
Omaha	60	310
Pittsburgh	30	142
Portland, Ore.	35	114
Salt Lake City	20	148
San Francisco	49	341
St. Louis	27	90
Seattle	16	122
Washington, D. C.	56	394
Total, 29 Exchange Centers	1,254	6,922

According to MGM, actual attendance at the screenings was much greater than 1,254, but the tabulation was made to show only the "contract signers."

'Caruso' Hits High Notes

"The Great Caruso" hit a gross of \$1,000,000 when it ended its seventh week at the Radio City Music Hall in New York this week. The Technicolor musical is the sixth MGM production to play an eighth week at the Hall. The picture has the possibilities of establishing a new all-time gross record for any company at the theatre, provided it plays beyond its eighth week.

The film's success in New York is duplicated across the country. It also entered its eighth week at the Music Hall in Seattle. It was in its seventh week at the Boyd, Philadelphia, and the State, St. Louis. It was in its fifth week at the Ritz, Pittsburgh; the U.A., Portland, Ore., and the Adams theatre, Detroit.

Mayer Gratified Over Allied Unit COMPO Aid

Following a meeting in New York this week between Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, and Ted Mann, newly-elected president of North Central Allied, the former expressed gratification over the extensive support which NCA has pledged to COMPO. Mr. Mayer and Mr. Mann conferred at length on the Mann plan for a long-range business building campaign. The first step in this drive will be a two-day clinic for newspaper publishers, to be held in Minneapolis this fall.

Attach Four Popkin Houses

The Bank of America filed attachment proceedings in Los Angeles last week against four downtown theatres owned by Harry Popkin, his wife and Louis P. Rosen to obtain \$1,343,252 claimed due on loans made to Mr. Popkin's Cardinal Pictures, Inc.

LATE REVIEW

Strictly Dishonorable

MGM—Comedy and Romance

Ezio Pinza does right by his female fans romantically and vocally in his second picture to come out of Hollywood, a screen adaptation of a successful legitimate theatre presentation. This escapist film has top entertainment quality with a good triple production, direction and writing job by the versatile team of Melvin Frank and Norman Panama. The pace and dialogue are lively and the star value of the cast should be a strong box office draw. The musical interludes will appeal to film fans of all types and ages.

The story, circa 1928, replete with the "corn" of that era, shows Pinza as an aging operatic Romeo who lives above a speakeasy with his press agent and valet. Pinza gets into trouble with the publisher of a lurid tabloid when he refuses to sing opposite the latter's wife. The publisher starts a smear campaign against Pinza by planting several double-exposure photographs in his paper. Pinza strikes back by chasing the publisher's photographers and destroying the cameras, so the publisher plants a woman in Pinza's apartment to spy on him. The fun and romance start when Pinza's press agent thinks Janet Leigh, a young stage struck southern belle, is the plant.

Pinza plays along with what he thinks are Miss Leigh's plans to compromise him and the resulting situations make for a light, provocative comedy with double entendres galore. After Pinza discovers the truth about Leigh they enter into a "marriage of convenience" to save her reputation. The sub-plot, concerned with the antics of Pinza's former sweetheart, who sues him for breach of promise and the help that Pinza's mother gives Miss Leigh in convincing Pinza that he loves her, brings the picture to the final romantic climax.

Pinza and Miss Leigh give good performances as do Millard Mitchell as the press agent, and Esther Minciotti as Pinza's mother. Silvio Minciotti makes the most of his comedy role as Pinza's dependent uncle.

Pinza does not photograph to best advantage in this black and white treatment but his voice registers strongly in two operatic numbers, "The Return of Caesar" and "Song of the Golden Calf" as well as two nostalgic popular tunes, "I'll See You in My Dreams" and "Everything I Have Is Yours."

Because of the sometimes racy dialogue and suggestive situations, the film is definitely not recommended for children.

Reviewed at *Locu's 83rd Street Theatre, New York*, where the audience drowned out much of the dialogue with hearty laughter. Reviewer's Rating: *Very Good.*—DOROTHY A. KIRSTEIN.

Release date, July 6, 1951. Running time, 95 minutes. PCA No. 15288. Adult audience classification. Augustino Caraffa..... Ezio Pinza
Isabelle Perry..... Janet Leigh
Bill Dempsey..... Millard Mitchell
Gale Robbins, Maria Palmer, Esther Minciotti, Silvio Minciotti, Arthur Franz, Sandro Giglio, Hugh Sanders, Mario Siletti

Eastern Laboratories Offer 10 Per Cent Pay Raise

A 10 per cent general pay raise for 1,800 laboratory workers in the east has been offered by management and this week was tentatively accepted by the union, IATSE Laboratory Technicians Local 702. The latter, however, has balked at a corollary proposal, that the new contract run for two years without reopening. Negotiations at midweek were continuing, with the union seeking a one-year contract or one which would allow reopening discussions on wages should a rise occur in the cost of living. Approximately 25 laboratories are involved. Nineteen are in New York.

The National Spotlight

ALBANY

A report has been heard that Warners' Strand may get television equipment soon. Located two blocks from the Palace, the Strand is the big Fabian house's chief competition. . . . Proctor's Schenectady is running Wednesday night amateur stage shows, in cooperation with Cluett's Music Store, to pick a winner for an audition on Ted Mack's television show. . . . Harry Lamont advertised a first run of "Bitter Rice" at Riverview Drive-in, Rotterdam Junction, with a line, "Not Recommended for Children." The Italian film was barred by Albany police after the first performance at the Ritz last winter. . . . Louis Goldstein is emphasizing "economy prices" in newspaper copy for the new Schuyler Drive-in near Utica. . . . Reade's 9-W Drive-in, Kingston, is honoring students' cards, at a reported reduction in admission. J. Meyer and Louis W. Schine, Schine Circuit, Gloversville, were in town.

ATLANTA

Trade in all downtown theatres and drive-ins is not of the best. Playing at local theatres: Roxy, "Outrage" and "The Capture"; Rialto, "Where Danger Lives"; Fox, "Goodbye My Fancy"; Paramount, "Best of the Badmen"; Peachtree Art, "Kon-Tiki," second week. Tom Bloomer, theatre owner in Illinois and Indiana, new owner of the Skyline Drive-In, Blytheville, Ark. Visitors on the row included: Col. T. E. Orr, circuit owner in Alabama; Clyde Sampler and Ebb Duncan, Duncan theatre in Georgia; Sydney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Sam George, Paramount theatre, Atlanta; P. L. Taylor and A. H. Bishop, Bishop Theatres, Georgia and Florida; Mrs. Wallace Smith, Gem, Barnesville, Ga.; Mr. and Mrs. John Carter, Brookhaven, Brookhaven, Ga.; J. H. Thompson, president, Martin and Thompson Theatres in Georgia; Roy Martin, Jr., Martin Theatres, Columbus, Ga. . . . The new Martin theatre in Sylacauga, Ala., seating 1,150, was opened recently with Lane Hebron as manager. . . . W. R. Shafer, owner of the Lake theatre, Lake Worth, Fla., has appointed William H. Bradley manager.

BALTIMORE

Hot weather has set in earnest, temperatures hitting in the low nineties. "Little Big Horn" at Keith's doing good business; "Go for Broke" in second week at Loew's Century holding well; "Best of Badmen" at Town and "House on Telegraph Hill" getting their share. . . . Irving Meginnis has resigned as manager of the World theatre. . . . Variety Club's "Child in Need" campaign off to a good start with support from the papers. The fund raising campaign is to send the underprivileged children to the VC summer camp for two weeks. . . . Fred Perry has taken over the Edgemere Theatres

from the Fradkin interests and has started an ambitious campaign to attract children to his theatre. . . . Baltimore's television set figure reached 301,043 as of June 1, according to a survey completed for the TV circulation committee. Sales for the month of May totaled 3,675. The set figure a year ago was 172,820.

BOSTON

"Go for Broke" at Loew's State and Orpheum was the standout in a week which was otherwise dull. It will hold over. "Samson and Delilah" at the Metropolitan was a disappointment in its first general release engagement. "Appointment With Danger" at the Paramount and Fenway was over average. . . . The Bates theatre, Attleboro, closed for the past year but formerly operated by B&Q Associates, will be converted into stores after extensive remodeling. The Union in the same city continues to be operated by B&Q. . . . The Tyler, Pittsfield, will close except for weekends on a new policy. . . . Vincent Hamlin, manager of the Middleboro, Middleboro, for the Princess Amusement Company, has been promoted to district manager supervising three theatres for the circuit, the Middleboro, the Stoneham and the Wakefield. . . . George Gould, whose Brunswick drive-in in Maine is on the market for sale, was in the district lining up his several summer hotel situations for

bookings which will shortly reopen in the resort towns. The Theatrical Bowling League held a get-together at the night game at Fenway Park between the Red Sox and the Indians, with more than 30 members present.

BUFFALO

Mike Mungovan, for 24 years stage manager at Loew's State theatre in Rochester, has been reelected vice president of the State Federation of Labor for the fifteenth time at the state convention in the Statler here. . . . Robert T. Murphy, managing director of the Century, has announced the placing of an order for the installation of theatre TV equipment at an estimated cost of \$20,000. . . . Ed Fitzgerald, manager of the local Paramount exchange, was the guest of honor at a farewell party given by the branch staff at the Roycroft in East Aurora. Ed leaves Buffalo soon for the army. The Variety club honored him at a luncheon Monday in the Delaware Avenue headquarters. . . . The Skyway Drive-In theatres, the Lakeshore and the Niagara, are celebrating Anniversary Week and Bill Brett and Bill Rosenow are distributing free comic books, ice cream and candy to all the kiddies. . . . Richard T. Kemper, Dipson theatres zone manager, and Charles B. Taylor, Paramount theatres ad-pub chief, both noted at Circus Saints and Sinners golf party at Cherry Hill Country club across the border last Monday.

WHEN AND WHERE

July 16-19: Convention, Pacific Coast Conference of Independent Theatre Owners, Del Mar, Cal.

July 23-26: Producers' and exhibitors' seminar, Council of Motion Picture Organizations, Hollywood, Cal.

September 18, 19: Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.

September 23-27: Annual convention, Theatre Owners of America, Astor Hotel, New York City.

September 24-26: Annual meeting, Motion Picture Industry Council of Canada, Mount Royal Hotel, Montreal.

October 11-13: Joint convention, Theatre Equipment & Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

October 28, 29: Fall board meeting, Allied States Association, Biltmore Hotel, New York City.

October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

CINCINNATI

Colonel Joseph F. Goetz, formerly manager of the Capitol and Shubert theatres here, until recalled to active duty in the U. S. Air Force to resume his former post of chief of the motion picture and entertainment section, has been named one of the three directors of a new military entertainment agency, to be known as the Armed Forces Professional Entertainment Bureau, which will intensify and expand entertainment programs for the armed forces here and abroad. . . . Richard C. West, operator of the suburban Crescent theatre, was charged with a tax lien of \$758.26 for unpaid admission taxes in a tax notice filed in the U. S. District court by Thomas A. Gallagher, Internal Revenue Collector. . . . Walter Broucksick, 42, manager of the Avalon theatre, in New Vienna, Ohio, was killed when the motorcycle he was riding went over an embankment and crashed against a bridge abutment. . . . A receiver has been appointed by the common pleas court, at Xenia, Ohio, for the Sunset Auto Cruise-in theatre, which opened last year following dissolution of an injunction suit brought by nearby residents, contending that the project was a nuisance and a traffic hazard. It did not open this season. Receivership followed the filing of two suits by Ernest and Emma Wilson, of nearby

(Continued on following page)

(Continued from preceding page)

Middletown, Ohio, one seeking judgment for \$9,300 claimed to be due on a note in connection with concessions which the plaintiffs operated on the theatre grounds last season, and the other asking that a receiver be appointed. Roger D. Williams, Middletown, Ohio, president of Sundown Drive-in, Inc., consented to the receivership admitting indebtedness of \$23,000, and declaring that no funds were available.

CLEVELAND

Patti Page brought out the Loew State theatre box office lines, with business 30 per cent above average for the week. "Angelo" is holding a third week at the Lower Mall. . . . Jack Silverthorne will manage the Hippodrome when Herbert Schefel and Alfred Burger take over the house July 8. The former Telenevs manager will be succeeded by Joy Kois. . . . Sally Forrest and Bobby Clark appeared at the RKO Palace at all performances on the opening day of "Hard, Fast and Beautiful" with good results. . . . Gertrude Tracy, Parma Theatre manager, appeared on WXEL-TV as the guest of Mrs. Gizella Maynik who interviews outstanding community personalities. . . . Akron exhibitors, including subsequent run theatre owners, will try single feature policy with outstanding pictures to conserve product, cut overhead and make a bid for patrons who have registered objections to over-long shows. . . . Harold Rosenthal bought the Stork theatre from his father, Eugene Rosenbluth. . . . Frank Murphy, Loew theatre division manager, was guest speaker at the Elyria Lion Club meeting. . . . E. J. Stutz bought a series of Essex Film reissues for northern Ohio distribution.

COLUMBUS

Three-day stage-and-screen bill at Loew's Broad, headlined by Patti Page and Guy Mitchell with "Inside Straight," was the big box office news of the week. . . . Exceptionally high matinee grosses greeted the Ohio's engagement of "Ma and Pa Kettle Back on the Farm." The Palace had "Best of the Badmen" and the Grand showed "Champagne for Caesar." . . . "Kon-Tiki" continued to hold up well in a third week at the World. . . . Four Miles houses, plus the three Miles auto theatres, booked "The Man from Planet X" for its first Columbus showing. Admission was raised to 60 cents. . . . Academy's Old Trail neighborhood being transformed into a bowling alley. . . . Buses will run here at least until July 18 when the new rate ordinance of five tickets for 45 cents becomes effective. . . . World has booked "The Brave Bulls" for its first Columbus showing. . . . Low attendance this season for Columbus Red Birds' games may cause the St. Louis Cardinals, parent club, to dispose of local American Association team.

DENVER

First runs included "Lorna Doone" with "When the Redskins Rode" at the Aladdin, Tabor, Webber; "Sealed Cargo" in its second week at the Broadway; "Oliver Twist," Denham; "Fabiola" with "Father Takes the Air," Denver, Esquire; "Great Caruso" with "Man from Planet X" in its fourth and final week at the Orpheum, and "Bitter Rice" with "Murder in Reverse," Rialto. . . .

20,000 saw the opening of the 60-day dog-racing season Friday night. . . . Elich stock opened 10-week season to full houses. . . . Bill Prass, riding a taxi, sustained a broken rib when it stopped suddenly. . . . A. R. Bowman, owner Adamson, Cody, Neb., died last week.

DES MOINES

Al Altshuler has been named salesman at Columbia, replacing Oscar Gallanter, who has become office manager of the Denver Universal branch; he resigned his Columbia post after five years as booker and salesman. Altshuler comes here from the Los Angeles Columbia exchange. . . . Herman Coffman, former E-L salesman, has become a salesman for United Artists in the Des Moines territory. . . . Helen Reuber and Leona Cooper are new employees at NSS. . . . About 40 Metro employees and their families held a joint picnic with the Omaha branch at Atlantic, Ia., Sunday. . . . New ticket taker at the State in Mason City is Valentine (Pop) Mannens, who is 78, a retired farmer and an avid movie fan. Pop thought he'd combine pleasure with business and applied for the job at the State. Now he sees all the shows and gets paid for same. . . . The Bonnie at Bagley, closed recently because of lack of patronage, has been reopened by C. H. Peterson, owner of a grocery store there. Mr. Peterson managed the Orpheum in Sioux City for eight years before moving to Bagley.

HARTFORD

Two officials of Amalgamated Buying & Booking Service, New Haven buying-booker service, are listed as officers of a new amusement corporation filing certificate of incorporation with Secretary of State's office at State Capitol. Lewis S. Ginsbury and Bernard W. Levy are listed as president and treasurer-secretary, respectively, of State Management Corp., 107 Meadow St., New Haven. . . . Sol Karp, assistant manager, State theatre, Hartford, has been recalled to active duty by the Navy Reserve. . . . Anthony Bray, student assistant manager, Loew's Poli Palace, Hartford, has enlisted in the Air Force. . . . George Perloth, of Loew's Poli College, New Haven, is a patient at the VA Hospital, Newington, Conn. . . . George Lougee, manager, E. M. Loew's Milford (Conn.) drive-in, has been shifted to the West Boylston (Mass.) drive-in, replacing Bruno Weingarten, who goes back to the Norwich-New London (Conn.) drive-in. John Chapman has been named manager of the Milford drive-in. . . . New downtown Hartford shows included "Best of the Badmen" and "House on Telegraph Hill," Loew's Poli; "Samson and Delilah," at popular prices. Allyn.

INDIANAPOLIS

Theatre television is a possibility here by fall, according to Maurice Braze, city manager of Greater Indianapolis, which operates four downtown houses. . . . Midwest's Pendleton Pike drive-in opened a "kiddieland" playground adjacent to the theatre Saturday. Children attending the theatre with adult patrons are given free tickets for three rides. . . . A six-week summer opera series opened with "Song of Norway" at the fairgrounds here June 26. It's the city's long-

est outdoor series to date. . . . Business is so tepid here this week that both the Indiana and Circle will pull their current attractions after six days. . . . "Half Angel" was tops in town last week, getting \$9,000 at the Circle. This was good enough for a move-over to Keith's.

KANSAS CITY

Floods in the valleys of the Kaw River and its tributaries, in Kansas and Nebraska, the worst in years, reached many towns and cities, blocked highways as well as overflowing side roads. Harvest of wheat has been blocked. . . . The Kimbo, midtown "art" theatre of the Dickinson circuit, redecorated, has reopened, with "Last Holiday," two performances nightly Monday through Friday, matinee Saturday, continuous Sunday; adults 99 cents, students 75 cents, children 25 cents. . . . Joseph Allard and Charles Shreve have taken over the Giles, 39th and Bell, Kansas City, Mo., made improvements, and opened June 21. . . . "Fabiola" opened at the Paramount. The four Fox Midwest first run group, Fairway, Granada, Tower and Uptown, are showing "Double Crossbones" and "The Fat Man." "Teresa," accompanied by "Operation X," at the Midland, will be followed by "Strictly Dishonorable." The RKO Missouri is showing "Hard, Fast and Beautiful," with "Deported." . . . The new open air Starlight theatre in Swope Park has opened with "The Desert Song" on its stage for a week; 65 cents to \$3.60; 7,200 seats.

LOUISVILLE

The Grand theatre, New Albany, Ind., closed for two weeks for remodeling, has reopened. It is owned and operated by the Switow Amusement Co., here, and is managed by Guy Roehm. . . . Out-of-town exhibitors seen on the row recently included: A. N. Miles, Eminence, Eminence, Ky.; Homer Wirth, Crane, Crane, Ind.; Mr. and Mrs. E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; Bob Enoch, Star-Lite drive-in, Elizabethtown, Ky.; George Lindsay, Lindsay, Brownsville, Ky.; C. D. Arnold, Arco & Melody, Bardstown, Ky.; Fred Belcher, Family drive-in, Charlestown, Ind.; Dr. R. G. Webb, Webb, Livingston, Ky.; Lyell Webb, Webb, Burkesville, Ky.; J. C. Davenport, Warner, Salem, Ky.; Tex Richards, State, Crouthersville, Ind. . . . Encouragement in the possibility of increased business has been given the exhibitors in the Louisville area with the announcement of the construction of a new General Electric plant to be located near Louisville, whose estimated employment has been set at 16,000 under full production. . . . Offerings in the first run theatres here included: "One Foot in Heaven" which was returned to Louisville via the Mary Anderson. The Rialto featured "You're in the Navy Now" and "The Perfect Woman." At the Strand was "The Man from Planet X" and "Skipalong Rosenbloom."

MEMPHIS

First run attendance maintained a lively clip as mid-summer heat hit Memphis. Loew's Palace opened strong with "Sealed Cargo." Loew's State maintained steady attendance with "Night into Morning." Strand had a big opening with "Take Care

(Continued on opposite page)

(Continued from opposite page)

of My Little Girl." Crosstown, Malco's new mid-town theatre, joined the first runs with "Kon-Tiki" and had a good start. Malco brought "Samson and Delilah" back at popular prices. Warner had a double feature, "Savage Drums" and "Little Big Horn." . . . W. D. Mitchell bought the Vox theatre at Harrison, Ark. . . . Claude Gentry, Ritz, Baldwin, Miss., who recently published a book, "Private John Allen," reported sales of his first edition were going fine. . . . Flexer Theatres, Inc., which operate theatres and drive-ins from Memphis headquarters, will shortly move into the Flexer Building, a new structure on Film Row, which will also have space for film exchanges and allied businesses. . . . Exhibitors from the Mid-South territory who were in Memphis booking and shopping included Moses Sliman, Luxora; Gene Higginbotham, Leachville.

MIAMI

Still going strong in its fourth week, "The Great Caruso" continues at the Embassy, Variety; "Manon" is still drawing them in for the third big week at the Colony Art; "As Young as You Feel," Carib, Miami, Miracle; "Best of the Badmen," Florida, Sheridan; "M," Lincoln, Town; "Excuse My Dust," Paramount, Beach; "House on Telegraph Hill," Lauderdale's Gateway; and "I Was a Communist for the F.B.I." at the Olympia with Connie Boswell, the stage show headliner. Midnight offerings had "Santa Fe" at the Town and "Strangers on a Train" at the Paramount. . . . The resignation of Ed May, former manager of the Lincoln, set up a round robin of changes which include the following: Gordon Spradley, manager Lincoln; Dick Treccase, manager Capitol; Flynn Stybblefield, manager Town; "Pud" Tait, manager Strand; Julius Rayvid, assistant Rosetta, and Krag Collins, now relief manager subsequent run theatres. . . . Bernstein's Dixie inaugurated a summer policy of 21 cents admission for all-day Thursday.

MILWAUKEE

Advertised in their ads, at the Blue Mound drive-in, is their new ride for the kiddies, the "Sky Fighter." It has become very popular and is a big attraction there. . . . A sub-committee on costs told the common council's special committee on educational television last week that it would cost the city of Milwaukee \$886,525 to build and equip an educational television station and \$289,077 annually to operate it. One channel tentatively has been set aside by the FCC for non-commercial, educational use in Milwaukee. . . . The 41 Twin Outdoor is booking two completely different shows on both sides of their tower. Their ads read, "Take your choice of programs at the '41' Twin." . . . "Fabiola" played at the Fox-Wisconsin last week, while across the street at the Palace were "Up in Arms" and "They Got Me Covered." The Strand has been featuring first Milwaukee showings lately. Last week, "The Prowler" and "The Hoodlum" were there. "Apache Drums" played the Riverside, and at the Towne were "Night and Morning" and "No Questions Asked."

MINNEAPOLIS

In its second week at Radio City is "The Great Caruso." "Last Holiday" is playing



MOTION PICTURE HERALD

"I'm ready for 'em today, Mr. Stonel!"

a second week at the World. "Fabiola" is at the Lyric. "Inside the Walls of Folsom Prison" is at the State. RKO-Orpheum is showing "Apache Drums." A double bill is at the RKO Pan "The Man from Planet X," and "Try and Get Me." "You're in the Navy Now" is at the Gopher. The Pix is playing "On the Riviera." For the first time in many months the Century is playing a double bill "Thunderhead" and "My Friend Flicka." . . . Extensive remodeling is in process at the State theatre, Spring Valley, Minn., of which Joseph Milner is owner. The Rainbow drive-in has opened at Lemmon, S. D. Lloyd Kressley is the owner. The "2 Friends," drive-in has opened at Gary in the northwestern part of Minnesota. Henry Lietzau is the owner. . . . In an effort to reduce costs, according to E. W. Foster of the Foster Seating Company, the demand for used seats in small town theatres is brisk. . . . N. J. Zimmer of the Paradise theatre, Howard, S. D.; Joe Matuska of the State theatre, Jackson, Minn., and Guy Thorne of the Vague theatre, Sandstone, Minn., were visitors in town.

NEW ORLEANS

Despite the terrific heat Canal Street theatres did well. Loew's had a big week with "On the Riviera" held a second week. "Oliver Twist" at the Joy is big. "Best of the Badmen" did satisfactory business at RKO Orpheum. Re-released "Blue Angel" is also a holdover, and steady "Odette" is present attraction at Civic with "Kon-tiki" moving in. Saturday's opening at the Saenger is "The Long Dark Hall"; "Follow the Sun," the second downtown showing at the Globe. Tudor's opened Saturday with a first run showing "A Yank in Korea." The Liberty's double bill first run "When the Redskins Rode" and "China Corsair" did pretty well. At the Center is "The Thing," a moveover from the Orpheum. . . . Visiting during the week were Robert Molzon, Norco, La.; Ann Molzon, Labadieville, La.; Milton Guidry and E. R. Sellers,

Yam drive-in, Opelouses, La.; Ernest Landache, Biloxi, Miss.; Sam Pasqua, Gonzales, La.; Ed Jenner, Ellisville, Miss.; Ernest Damores, Joy, Church Point, La.; A. F. Riley, Castle, Logansport, La.; Mrs. Dave Lutzer, Barksdale drive-in, Bossier City, La.; M. A. Connert, Newton, Miss.; Ernest Delahaye, Maringouin, La.; O. Gaude, Port Allen, La.; D. J. Ollister, Abaton, Algiers, La.; T. G. Solomon and T. S. Thomas, McComb, Miss.; Roy Pfeiffer, Baton Rouge, La.; H. Hargroder, Hattiesburg, Miss. . . . Dr. DeBartolo has suspended operation of his Town theatre, Hackberry, La. . . . Theatres closed temporarily for remodeling and refurbishing are E. W. Funderbak's Gem in Hodge, La. and Mrs. C. R. Laborde's Laborde in Bordelonville, La. . . . T. G. McComb has named his new drive-in in Baton Rouge, La., the airline and plans to open July 25.

OKLAHOMA CITY

The new Harber theatre, a Cooper Foundation theatre, will open July 1. It is Oklahoma City's newest and most luxurious theatre. . . . Harley Vernon Duncan, usher at the Rodeo theatre, was fined \$10 in Police Court for spanking a six-year-old patron. He was charged with assault and battery. The complaint was filed by Mrs. Pearle Smith, the child's mother. . . . Oklahoma Tax Commission reports sales tax for the month of April, 1951, for theatres. The report shows 344 returns, \$31,300 tax.

OMAHA

Clyde Shade, Franklin, Neb., newspaper man and owner of the Ottawa, Kan., theatre, has purchased the Dodge theatre, Fort Dodge, Ia., from Martin Holzman and commutes every week between Fort Dodge and Franklin, 400 miles each way. . . . Tri-States district manager William Miskell "very optimistically" said last week he saw an upswing in the industry even though

(Continued on following page)

(Continued from preceding page)

weather had played havoc in the Cornhusker area all spring. Bearing him out was a bell-ringing week at the Omaha, featuring "Katie Did It," and above-average returns at the Orpheum and Paramount. . . . The Amuzu theatre at Fonda, Ia., now is operated in partnership by Albert Reiting and Adrian Mueeting. . . . Hal Burright of Orleans, Neb., is vacationing in California. . . . Approximately 150 exhibitors from Iowa and Nebraska attended the two-day "Look Forward" screening by Warner Brothers.

PHILADELPHIA

"Cyrano de Bergerac" will return for a popular-priced run at the Midtown late in July. . . . Sydney Heldon, formerly field representative for Eastern Pennsylvania Allied Independent Theatre Owners, has been taken on as a salesman by Columbia, and is handling the New Jersey territory formerly covered by Ed Feinblatt. . . . Veteran exhibitor Leo Posel was reelected first vice-president of the Deborah Sanatorium at nearby Browns Mill, N. J. . . . New carpets have been installed at William C. Hunt's Shore and Casino in Wildwood, N. J., and the rest rooms and lobbies of both houses are being redecorated. . . . Municipal revenue from the city amusement tax in Reading, Pa., dropped sharply this year, with receipts from the 10 per cent levy for the first five months of this year only \$61,876, compared with \$84,607 for the same period last year. Greatest decline was in theatre admissions, where the tax for the first five months totaled \$48,793 compared to \$67,336. . . . Jack Beresin, president of the ABC Vending Corporation and Berlo Vending Company, and national assistant chief barker of the Variety Clubs, was made a member of the citizens' executive committee supporting the candidacy of Rev. Daniel A. Poling, president of the Protestant Film Commission, for nomination for mayor of Philadelphia.

PITTSBURGH

Grosses are in the doldrums here probably because of the summer weather and many counter-attractions. Night baseball, the Civic Light Opera at Pitt Stadium, which has averaged 6,000 each night for two weeks, and four new summer stock companies featuring many stage and screen stars are hitting houses in the downtown district. . . . Many of the drive-ins in the district are featuring first runs. . . . A banner turnout greeted the opening of Camp O'Connell, the Variety Club's pet charity. M. A. Silver did a grand job handling details together with chief barker John D. Walsh. . . . George and Ernest Stern, the drive-in theatre operators, receiving congratulations for the beautiful new offices opened just off Film Row. . . . Dave Hadburg has been named general chairman of the Allied Motion Picture Theatre Owners of Western Pennsylvania convention in the William Penn Hotel, Nov. 26-27.

PORTLAND

Extreme hot weather has cut into box office takes at all theatres. . . . "Caruso" is held for a fifth week at the United Artists and going strong. All other first run houses have new pictures. "You're in the Navy"

at the Paramount and Oriental. "My Forbidden Past" at the Orpheum. "Apache Drums" at the Broadway and "The Man from Planet X" at the Mayfair. . . . Martin Foster, manager of J. J. Parker Guild Theatre, has returned from a two-week business-vacation trip to California. . . . Russ Brown has officially taken over as Oregon manager for the Evergreen Circuit. . . . Evergreen and J. J. Parker circuits are using Previews or Surprise nights frequently to bolster box office take. . . . Oscar Nyberg has taken over management of Evergreen's Paramount. . . . Kenneth Hughes is as manager at the Orpheum. . . . Bert Gamble became head man of the Oriental, all promotions due to M. M. Mesher's promotion to Evergreen's Washington district manager.

SAN FRANCISCO

Top Market street grosser the past week was Paramount's double, "The Prowler" and "Cattle Queen." . . . In this week are "Apache Drums" at the Orpheum, "Strangers on a Train" at the St. Francis, two premieres, "The Secret of Convict Lake" at the Fox and "Peking Express" at the Paramount. The latter to bow with Buddy Moore's orchestra, stars in person (Joseph Cotten, Corinne Calvet, Edmund Gwenn and Marvin Miller acting as emcee). The Golden Gate brought back "Little Giant" and "The Time of Their Lives." . . . The Bridge (art theatre) has "The Magnet." . . . Last week, during the run of "Excuse My Dust," Loew's Warfield featured a Friday midnight show as well as Saturday and the State, in addition to a triple-crime bill ("Fighting the Racketeers," "Criminals of the Underworld" and "You Can't Get Away With It") came up with a "new Hollywood hit" sneak preview for Saturday night. . . . John Bach returned from sick leave and has taken over management of Fox West Coast's Cinema. James Hickenbottom, acting manager, will remain as Bach's assistant. . . . Robert Worth, formerly of Blumenfeld's Larkspur Theatre in Larkspur, has been appointed manager of Irving Ackerman's newly acquired Silver Palace, which has commissioned Designer Gale Santocoma to transform it into one of Market Street's better theatres where the policy will be reruns of "major top-notch pictures," according to Howard Schultz, general manager.

ST. LOUIS

The big news this week was the personal appearance of two of Hollywood's brightest lights. Seventeen year old Debra Paget was in town to entertain and be feted by the 36th annual convention of Kiwanis International. A breakfast was served for news and radio men covering the young beauty's entry. Ronald Reagan was the other half of the film town team on the scene. Primarily here to address the convention, Mr. Reagan also took a whirl at announcing a game between the Cardinals and Giants besides being interviewed for papers and radio. In his address to the closing meeting of the convention he reasserted Hollywood's victory over Communism and called for all forms of business to be alert. . . . New openings included "Teresa" at Loew's State; "Take Care of My Little Girl" at the Missouri. "Latuko—We Saw Primitive Man" stayed on for a sixth week at the Shady Oak while "Go for Broke" held firm for a fifth week at Loew's Orpheum.

VANCOUVER

Although reissues in general have proven duds, the combination of "Up in Arms" and "They Got Me Covered" is running against the trend, and the Strand had a big week's business in spite of the hot spell. It holds for a second week. "The Prince of Peace" at the Cinema and "M" plus "Pygmy Island" at the Paradise were solid. The rest of town was off. Playing were "Lorna Doone" at the Capitol, "The Thing" at the Orpheum, a move-over of "The Lemon Drop Kid" at the Dominion, "House on Telegraph Hill" at the Vogue, "China Corsair" plus stage show at the Hastings, "Blackmailed" and "Three Husbands" at the Fraser and Plaza, and a British import, "The Dancing Years," at the Studio. All outdoor theatres are doing excellent business operators report. . . . Exhibitors were given a lift when a dispute between horse owners and operators of the race track for hiked purses called off the 35-day meeting. The twilight races were real opposition to downtown theatres. Vancouver baseball club opened a new stadium and baseball is doing business of around 6,000 nightly, which is of no help to theatre business. . . . William Zapaniuk will build a theatre at Waskesiu, Saskatchewan, the farming community first house, but may be delayed if the plans are halted by the wartime restrictions. Work is proceeding on the new drive-in near Red Deer, Alberta, which is expected to open later in the summer. Famous Players will increase the car capacity at the Skyway drive-in near Nanaimo on Vancouver Island from 500 to 600. The Paramount Auto Vue drive-in at Burnaby near here being built by Mead and Murphy local theatre men. For 800 cars, it will open July 15. . . . Beverly Clark took over the display department of Famous Players, position was formerly held by her late father who died recently. Bill Baile of the F. P. art shop will help out Miss Clark for the present.

WASHINGTON

New openings included: "Folsom Prison" at the Warner; "Oh Susanna" and "Belle LeGrand" at the Metropolitan; "On the Riviera" at the Palace; "No Questions Asked" at the Capitol; "Hard Fast and Beautiful" at RKO Keith's; "The Brave Bulls" at the Dupont. Holdovers included "Fabiola" at the Trans-Lux; "Rancho Grande" at the Little; "Happiest Days of Your Life" at the Plaza; "Tales of Hoffman" at the Playhouse; "Ways of Love" at the Pix. Carryover for fifth week was "The Great Caruso" at Loew's Columbia. . . . Health Director Dr. Daniel L. Seckinger has asked Harry Freedman, president of District Theatres Corp. to exhibit a film produced under the auspices of the Public Health Service, the American Medical Society and Metropolitan Insurance Co., to warn against excessive weight. . . . "Bitter Rice" caused a great deal of controversy at the Greenbelt Theatre, Greenbelt, Md. When the picture was scheduled, protests were made by Philip E. McGonagle, head of the Catholic Action Group of St. Hugh's Catholic Church, Greenbelt, that the picture was condemned by the National Legion of Decency, and shouldn't be shown. The picture was withdrawn, to avoid controversy. However, it was re-scheduled again when citizens protested that an unfair local censorship had been set up.

The Hollywood Scene

Start of 12 Pictures Is Blow to Film Pessimists

by WILLIAM R. WEAVER
Hollywood Editor

Any week that witnesses the start of shooting on 12 pictures is a good week. And when, as now, it follows a week that saw the starting of 10 others, even the pessimists, who've been having things their own way, begin to suspect that a trend may be developing. That rate of production, if maintained, would yield a total of about 572 pictures a year, as against the slightly less than 400 turned out annually in recent times, and Exhibition as well as Production could use such a trend quite handily about now.

Actually, of course, no such total is likely to be achieved. For one reason, it probably isn't in the cards for the industry to obtain, under current circumstances, the amount of raw stock such an output of product would entail. For another, Distribution can hardly be expected to welcome an increase in supply which might convert a seller's into a buyer's market.

Would Give Customers Wide Product Choice

On the other hand, it can be argued with considerable force that such an increase of product, if it resulted in reducing the simultaneous-run and print-shortage handicap and in winning back old customers by affording

them wider choice of attractions, would solve several of the industry's graver problems by the good old fashioned technique of head-on attack. That's the only kind of attack that hasn't been tried.

Nevertheless, and whether it proves the beginning of a trend or a flash in the pan, the list of product started during the week assays pretty high grade. A comfortable majority of the new undertakings are on the "A" side of the budget line, and four of them are in Technicolor.

Freed Begins Work on Two Technicolor Musicals

MGM's Arthur Freed started two Technicolor musicals simultaneously. "Belle of New York," co-starring Fred Astaire and Vera-Ellen with Keenan Wynn and Alice Pearce in support, is directed by Charles Walters. "Singin' in the Rain," with Gene Kelly, Debbie Reynolds, Jean Hagen and Millard Mitchell, is directed by Kelly and Stanley Donen.

"Just This Once," MGM, is being produced by Henry Berman and directed by Don Weis, with Janet Leigh, Peter Lawford, Lewis Stone and Richard Anderson in principal roles.

Warner Brothers turned Technicolor cameras on "The Big Trees," with Kirk

Douglas, Patrice Wymore and Eve Miller, produced by Louis F. Edelman and directed by Felix Feist.

"With a Song in My Heart," Technicolor, is being produced by Lamar Trotti and directed by Walter Lang for 20th-Fox, with Susan Hayward, Rory Calhoun, Thelma Ritter and David Wayne.

Co-producers William Perlberg and George Seaton went to work on "Anything Can Happen," for Paramount, with Seaton directing Jose Ferrer, Kim Hunter, Kurt Kasznar and Mikhail Rasumny.

"Meet Danny Wilson" got under way at Universal-International, with Joseph Pevney directing Frank Sinatra, Shelley Winters and Alex Nicol, and George Sherman began directing "The Battle of Apache Pass," with John Lund, Jeff Chandler, Beverly Tyler and Susan Cabot, for the same studio. Leonard Goldstein is receiving producing credit on these.

Julian Lesser Making Picture in England

Julian Lesser, operating independently, started "Whispering Smith, Investigator," in England, with Francis Searle directing Richard Carlson, Greta Gynt, Alan Wheatley and others.

Harry Keller began producing and directing "The Desert of Lost Men," an Allan "Rocky" Lane Western, for Republic.

Herman Schlom rolled "Overland Telegraph," a Tim Holt Western directed by Lesley Selander, for RKO Radio.

Colbert Clark began filming "Pecos River," a Charles Starrett-Smiley Burnette Western directed by Fred Sears, for Columbia.

THIS WEEK IN PRODUCTION:

STARTED (12)

COLUMBIA
Pecos River

INDEPENDENT
Whispering Smith, Investigator (Royal Prod.; England)

MGM
Just This Once
Singin' in the Rain (Technicolor)
Belle of New York (Technicolor)

PARAMOUNT
Anything Can Happen

REPUBLIC
The Desert of Lost Men

RKO
Overland Telegraph

20TH CENTURY-FOX
With a Song in My Heart (Technicolor)

UNIVERSAL-INT'L
Meet Danny Wilson
Battle of Apache Pass

WARNER BROS.
The Big Trees (Technicolor)

FINISHED (6)

INDEPENDENT
Chicago Calling (Arrowhead Pic.)

PARAMOUNT
Aaron Slick from Punkin Crick (Perlberg-Seaton)

My Son John (Washington, D. C.)
The Greatest Show on Earth

REPUBLIC
Utah Wagon Train

UNIVERSAL-INT'L
The Cimarron Kid

SHOOTING (28)

COLUMBIA
California Conquest (Technicolor)
Boots Malone (Sidney Buchman (Ent.))

INDEPENDENT
No Time for Showers (Vienna)

The Green Glove (formerly "The White Road"; Benagoss Prod.; France)
Another Man's Poison (Dougfair Corp.; England)

LIPPETT
F. B. I. Girl

MGM
Lone Star
Westward the Women (Kanab, Utah)
The North Country

MONOGRAM
The Longhorn

PARAMOUNT
Warbonnet

REPUBLIC
The Quiet Man

RKO RADIO
Untitled Comedy
The Las Vegas Story
Androcles and the Lion

20TH CENTURY-FOX

East Is East (Joseph Bernhard Prod.)
Lydia Bailey (Technicolor)
Viva Zapata
The Marriage Broker
The Golden Girl (Technicolor)

UNITED ARTISTS

African Queen (Horizon Prod.; Belgian Congo)
Fort Defiance (Melford-UA; Gallup, N. M.)

UNIVERSAL-INT'L
Week-End With Father
The Treasure of Franchard

WARNER BROS.

Bugles in the Afternoon (Wm. Cagney Production; Technicolor)
The Tanks Are Coming
Come Fill the Cup
Starlift

Kalmus Cites Means for More Color

Three alternatives permitting Technicolor to meet the increased demand for pictures in color were outlined in New York last week by Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation, following his return from a European business trip.

Dr. Kalmus also expressed the conviction that all films would eventually be in color and said that, barring a war, his company probably would build a new plant on the Continent.

Lists Alternatives

The three alternatives for more Technicolor were:

1. Technicolor is willing to make its process available to any motion picture laboratory under proper license agreement and as a part of the agreement to teach them the know-how, to act as their engineers, all to the end of making expansion possible as rapidly as practicable; or

2. Technicolor is willing to embrace any other color system once it reaches the point where it is found suitable under test by Technicolor on a commercial basis.

3. Technicolor prefers to act under alternatives one or two, but is ready to consider an arrangement with any of its customers under which it would provide the capital investment that is necessary to substantially increase the size of its own laboratories to provide part of the increased capacity necessary to produce all films in color.

Dr. Kalmus explained that his plant had 100 requests to photograph and process features in 1951 and could take care of only 75. He emphasized that Technicolor was not trying to force expansion of its own system on the industry. And he said he was investigating a number of color processes as possibilities under alternative two, but had so far not found any worthy of adoption. Such a new process may be used with a view to eliminating the special Technicolor camera. "Technicolor is ready to do anything to help the industry attain its goal of all-color product," Dr. Kalmus declared.

Outlines Difficulties

He outlined the difficulties standing in the way of a new Technicolor plant in Europe where the company already has a laboratory in Britain and expects to handle from 10 to 12 films there this year. "We are under a lot of pressure to establish new labs in Europe," he said. The small number of prints required for any one European country represents one of the obstacles.

Dr. Kalmus speculated that it might cost \$5,000,000 to expand the Technicolor plant and said the Technicolor price could only come down if there were an assured total volume of work and an assured steady volume, which would have to amount to something like 150 pictures a year to justify any real expansion.

A LEGAL HAIL AND FAREWELL



By the Herald

A FAREWELL, from his motion picture industry legal friends, for E. Compton Timberlake of the RKO legal department in New York. The scene at the head table on Tuesday in the Harvard Club, as some 35 attorneys from all companies wished Mr. Timberlake well in his new association with the Dupont company, which begins July 5. At the head table are Adolph Schimmel, Universal; John Caskey, who has represented 20th-Fox; Mr. Timberlake; J. Millar Walker, RKO; and Robert Perkins, Warners. At the left, Louis Phillips, Paramount; at the right, foreground, Irving Moross, Columbia, and Saul Friedberg, Universal.

Trust Actions in Midwest Name Major Companies

Three anti-trust actions, two involving the major companies, were filed in the midwest this week.

In Kansas City, two separate suits were filed by exhibitors in Wichita, Kan., charging eight companies and Fox Midwest with violations of the Sherman and Clayton Acts. Plaintiffs were Central Theatre Co., Inc., operator of the Crawford theatre, and O. F. Sullivan, operator of the Civic theatre. Central seeks \$220,000 in actual damages, charging injury to its business from September 1, 1941, to January, 1949. Mr. Sullivan did not set a specific sum.

In Oklahoma City, Duffy Theatres, Inc., filed a \$114,000 suit against Griffith Consolidated Theatres, Inc., in Federal Court. It was charged that Griffith forced Duffy Theatres, which no longer exists, out of business. The Duffy Theatres license was cancelled in 1938 for non-payment of corporation license taxes. The petition states that the Duffy interests owned and operated the Rialto and Temple theatres in Mangum, Okla. when Griffith opened a theatre there in July, 1937.

Open "Hard, Fast" at Benefit in New York

Sally Forrest and Robert Clarke, stars with Claire Trevor in the RKO Radio release "Hard, Fast and Beautiful," attended the benefit premiere of the film at the Astor theatre, New York, Friday. Proceeds go to the Journal-American Fund for Disabled War Veterans. A number of tennis champions currently in the tennis tournament at Forest Hills also attended.

Schine Gets Extension

WASHINGTON: The Justice Department this week extended to July 11 the deadline under which the Schine circuit must dispose of a number of theatres under its consent decree. The original deadline for the disposal of the houses was June 30.

The Schine divestiture plan calls for the sale of 39 theatres over a period of three years. The circuit more than met its first year's quota by selling 15 houses.

The remaining theatres, however, have been slow to attract purchasers, it was said, and the second year's quota has not been fulfilled.

The Government spokesman this week refused to say whether there was any real prospect that the additional 11 days would be sufficient time for the circuit to dispose of the theatres. There was only "no comment" as an answer when he was asked whether the Government thought the circuit had made a bonafide effort to dispose of the properties.

Allied of Illinois Will Use Radio Program

In a move to stimulate the box office in Chicago, Allied Theatres of Illinois have arranged for a 30-minute daytime radio program featuring Sam Lesner, film critic of the Sun-Times. It will run Monday through Friday on Station WCFL starting July 2. The program was approved at a final meeting of the board of directors of the Allied unit.

What the Picture did for me

Columbia

BANDITS OF EL DORADO: Charles Starrett, Smiley Burnett—Good western. We doubled with a "Flondie" picture to our satisfaction. Played Friday, Saturday, June 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

BLONDIE HITS THE JACKPOT: Penny Singleton, Arthur Lake—This proved O. K. Was about to stop our Saturday matinee, but not after playing this picture. Played Friday, Saturday, June 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

EMERGENCY WEDDING: Larry Parks, Barbara Hale—Played this in Belle River to a very poor week-end. Played Friday, Saturday, June 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

FATHER IS A BACHELOR: William Holden, Coleen Gray—This picture did real business on our Tuesday and Wednesday bill—it must have an extra something. More of this type picture is what the public is waiting for. It's left up to the producers what show business results will be. Played Tuesday, Wednesday, June 12, 13.—Raymond Fleming, Ray's Theatre, Iowa, La.

GOOD HUMOR MAN: Jack Carson, Lola Albright—Laughs are what we want when we go out to see Jack Carson, and laughs are what he gives us in this picture. For real theatre treats give your patrons plenty of comedy and enjoy it with them.—Raymond Fleming, Ray's Theatre, Iowa, La.

Metro-Goldwyn-Mayer

DUCHES OF IDAHO: Esther Williams, Van Johnson—For real movie entertainment this type can't be beat. People come to the movies for two reasons—to relax and enjoy the time spent there. Keep them relaxed and they will keep coming back for enjoyment. Played Sunday, Monday, April 1, 2.—Raymond Fleming, Ray's Theatre, Iowa, La.

EASTER PARADE: Judy Garland, Fred Astaire—Despite the fact that it is old and has already played here once, this gem from M-G-M gave us our best B. O. on a Tuesday and Wednesday in quite some time. Played Tuesday, Wednesday, June 12, 13.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

FATHER OF THE BRIDE: Spencer Tracy, Joan Bennett, Elizabeth Taylor—We were well pleased with this picture. Everyone who saw it enjoyed it, but who can help enjoying Spencer Tracy—he's so real. This is just another example of everyday occurrences in everyday life. Played Sunday, Monday, March 18, 19.—Raymond Fleming, Ray's Theatre, Iowa, La.

HAPPY YEARS, THE: Dean Stockwell, Darryl Hickman—Again this picture was played on wrong day for our community. It could have doubled the crowd on a Sunday bill. This is a grand picture and deserved better results. Played Tuesday, Wednesday, April 10, 11.—Raymond Fleming, Ray's Theatre, Iowa, La.

M-G-M STORY, THE: Thank goodness there is a studio that has the foresight to put something like this on the market. Here's hoping that the other studios follow suit. Played Tuesday, Wednesday, June 5, 6.—Tom S. Graff, Grand Theatres, Pollock Pines, Calif.

MINIVER STORY, THE: Greer Garson, Walter Pidgeon—A beautiful production from a personal view. I cannot recommend it too highly. However, it did nothing—just nothing—at the B. O. Too bad. Played Tuesday, Wednesday, June 5, 6.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald—A picture that for some reason will never die. No matter how old and how many times played, it always draws a wonderful crowd and everyone likes you for playing it. Played Tuesday, Wednesday, Thursday, June 5, 6, 7.—Albert Hefferan, Ewart Theatre, Ewart, Mich.

... the original exhibitors' reports department, established October 14, 1916. In it theatresmen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

THREE GUYS NAMED MIKE: Jane Wyman, Van Johnson—Very good. Just what we needed for a pick-up. Comments were favorable and it was enjoyed by all. Business above average. Played Saturday, Sunday, Monday, June 16, 17, 18.—O. Fomby, Paula Theatre, Homer, La.

THREE GUYS NAMED MIKE: Jane Wyman, Van Johnson—A nice picture but it fell down at the box office. Too witty for a small northern town. On the same order as "Born Yesterday"—too high class. Played Sunday, Monday, June 3, 4.—Albert Hefferan, Ewart Theatre, Ewart, Mich.

TWO WEEKS—WITH LOVE: Jane Powell, Ricardo Montalban—Though the title was misleading, this turned out to be one of the year's finest productions. Many thanks to Metro-Goldwyn-Mayer for giving us a picture that pleased the whole family. Played Sunday, Monday, June 10, 11.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Paramount

GREAT MISSOURI RAID, THE: Wendell Corey, MacDonald Carey—Just another James Brothers picture that failed at the B. O. Probably we've had too many already. Played Tuesday, Wednesday, June 12, 13.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

QUEBEC: John Barrymore, Jr., Corinne Calvet—I was a bit surprised with this one—we had good business with it. It has beautiful color and is well acted and directed. Comments were favorable. Played Wednesday, Thursday, June 13, 14.—O. Fomby, Paula Theatre, Homer, La.

RKO-Radio

CINDERELLA: Walt Disney Characters—Here's a honey of a film. Played to packed and overflow performances each time. Broke all records, and fans came from far and wide to see this extremely delightful film. If you play this, sell the grown-ups the idea. Once they come, they will love it even more than the kids did. It's Disney at his excellent best. As fine a piece of movie making to come our way in many years. Play it—you'll be proud to face your patrons and bank managers!!! Movies are better than ever when shows like this come along. Played Thursday, Friday, Saturday, May 17, 18, 19.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MOURNING BETHNES ELECTRA: Rosalind Russell, Michael Redgrave, Raymond Massey—Boy, oh boy, what a solid stinker! I was ashamed to face my public—all six of them! To put such a terrific cast in such a piece of hokum, well, it beats us all—even the box office folks didn't even go to pay for our advertising. If the producers had bumped off all the players somewhere about the third reel and then put on an announcement that due to no more stars being available to bump off the film would end, they might have something different! Suggest they burn this trint. Played Wednesday, Thursday, May 23, 24.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Republic

FLAMING FURY: Ray Roberts, George Cooper—Doubled with Roy Rogers' Western and failed to do business. After all, that's what counts. Played Friday, Saturday, June 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

OH! SUSANNA: Rod Cameron, Adrian Booth—Another stellar western attraction from Republic. Patrons were very pleased with its unusual story, fine action, beautiful color and artful direction. Performance of James Davis was more than outstanding. We can use all these that Republic can turn out. Played Sunday, Monday, June 3, 4.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

ROUGH RIDERS OF DURANGO: Allan "Rocky" Lane, Aline Towne—As always, this good-looking western star filled in an hour to the satisfaction of our customers, young and old alike. Played Thursday, Friday, June 7, 8.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

TRAIL OF ROBIN HOOD: Roy Rogers, Penny Edwards—When Roy Rogers fails us, we feel pretty low. Well, we have just had this experience with this picture. Played Friday, Saturday, June 15, 16.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Twenty Century-Fox

FOR HEAVEN'S SAKE: Clifton Webb, Joan Bennett, Edmund Gwenn—We had the American premiere for this one—it being barred in the Union of South Africa. Played up this publicity and simply packed them in at all houses. Sorry to say that although a Clifton Webb film is a must-see, this was not his best and disappointed my patrons. Still it's worth playing at all times just to watch Webb and Gwenn. Put them together again—they make a good team. One thing more—we find films dealing with the super-natural are not too well liked. Played Saturday, Sunday, March 3, 4.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

JACKPOT, THE: James Stewart, Barbara Hale—Here's a real honey. Played to packed houses, and did the crowd enjoy this lovely comedy! Fox is really topping the list with their comedies lately. Stewart always a pull, and this was a natural for him. Play it at all times. Played Friday, Saturday, March 30, 31.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

PANIC IN THE STREETS: Richard Widmark, Paul Douglas—This opened up on a rainy night well, but second night died. Played Wednesday, Thursday, June 13, 14.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

TWO FLAGS WEST: Joseph Cotten, Linda Darnell, Cornell Wilde—Very good outdoor, but why not in Technicolor? In our opinion, Fox lost a lot of money because it was in black and white. Good performances and fine cast. Play it and you'll satisfy most. A little more action might have helped too. Indian fight scene at the end is one of the best ever filmed and makes up for the rest of the film. Played Friday, Saturday, May 4, 5.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

Universal International

CURTAIN CALL AT CACTUS CREEK: Donald O'Connor, Gale Storm—Very funny film and those who came enjoyed it, but between the fact that it was not new and that Donald O'Connor does not have the draw to bring them in by himself, we did just so-so at our B. O. However, this O'Connor is certainly blessed with all the talents. Played Thursday, Friday, June 7, 8.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

(Continued on following page)

(Continued from preceding page)

ROOM WORE SPURS, THE: Ginger Rogers, Jack Carson—Any picture with a title relating to marriage is no good for us. Keep away from it in small towns. Played Sunday, Monday, May 27, 28.—Albert Hefferan, Ewart Theatre, Ewart, Mich.

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—The best of the series to date, which also broke our house record for this year. Played Saturday (night preview), Sunday, Monday, June 2, 3, 4.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

MYSTERY SUBMARINE: MacDonald Carey, Marta Toren—Not the best of action productions but it seemed to please our customers. Coupled with "Two Weeks—With Love", it made a very nice double-bill. Played Sunday, Monday, June 10, 11.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

SHAKEDOWN: Howard Duff, Brian Donlevy—Unusual film, to say the least. Comments were mixed. Picture seemed either to confuse or amuse our patrons. I can't say that I talked to anyone who took it in the manner it should have affected its audience. Played Saturday, June 9.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

UP FRONT: David Wayne, Tom Ewell—Good comedy side of the war. Played up the 4th Division angle and did all right here in Oklahoma. Played Saturday (evening preview), Sunday, Monday, June 9, 10, 11.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

Warner Brothers

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—This type of picture always good for a small community. It has excitement and is easy to understand—not too deep for patrons to enjoy. All seem to like this type of entertainment. Played Sunday, Monday, June 10, 11.—Raymond Fleming, Ray's Theatre, Iowa, La.

Shorts

RKO Radio

PAL SERIES: These shorts are very well done and a large percentage of the crowd enjoys them immensely.—David S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Twentieth Century-Fox

TERRYTOONS: Mickey Mouse Series—These cartoons are getting worse by the day. Half the footage is wasted by Mighty Mouse streaking across the heavens! These could be good if they weren't so silly.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Warner Bros.

FARM FROLICS: Blue Ribbon Cartoon—This was most acceptable.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Wechsler Will Continue With Present Formula

Lazar Wechsler, producer of "Four in a Jeep," currently in release by United Artists and playing in New York at the Paris Theatre, will continue to make pictures in the format he has found successful, he told trade reporters at the Waldorf-Astoria, New York, last Thursday.

Mr. Wechsler was staying there preparatory to returning to his native Switzerland and after a two-week tour of this country and a Hollywood visit, mainly an endeavor to ascertain the motion picture situation here. He was to visit State Department officials, who had expressed interest in the theme of "Four in a Jeep."

MacArthur Attending "Frogmen" N. Y. Opening

General Douglas MacArthur was to head the list of notables at the New York premiere Friday evening of 20th Century-Fox's "The Frogmen" at the Roxy theatre. The opening was to be marked by numerous events including appearance of the U.S. Navy School of Music Band from Washington and an honor guard from the U.S. Naval Receiving Station in Brooklyn. Among Army personnel expected was General Mark Clark, Army Field Force Chief.

Kentucky Theatre Owners Will Elect Directors

Eleven directors are to be elected at the annual meeting of the Kentucky Association of Theatre Owners, July 6, in Louisville. They will serve for two years. Nominated have been Fred J. Dolle, Jack Keiler, W. E. Horsefield, Irving Long, C. K. Arnold, Tom Hill, Ralph McClenahan, J. E. Isaac, Dick Martin, Charles Mitchell, Andy Anderson.

Crockett Is Reelected by Virginia Unit

RICHMOND: The Motion Picture Theatre Owners of Virginia, meeting last week at the Jefferson Hotel here in a one-day session, reelected for 1951-52 W. F. Crockett as president.

Others reelected were: Benjamin T. Pitts, first vice-president; Harold E. Wood, secretary; Sam Bendheim, Jr., treasurer. Newly-elected were Leonard Gordon, second vice-president; D. F. Aleshire, third vice-president.

Additions to the board of directors include John Lester, Don Kelsey, F. M. Westfall, George Clanton, Louis Bachrach, Orville T. Crouch, Hal Lyon, William Dalke, Jr., Jack Rumsey and Dan Browning.

Arthur Mayer, executive vice-president of the Council of Motion Picture Organizations, urged additional support of that all-industry body. Abram F. Myers, chairman and general counsel of Allied States, cited legislative work as one of the most important functions of an exhibitor organization. Max Youngstein, vice-president of United Artists, recited the history of the new United Artists setup. Martin Bennett, RCA eastern division sales manager, observed that television in theatres was better than ever, and Edith Lindeman, amusement editor of the Richmond *Times-Dispatch*, cited three ingredients she believes a picture should have to be most effective, entertainment, honesty and escape.

House Committee Exempts Raw Stock from Tax

The House Ways and Means Committee made final in Washington last week its decision to exempt from Federal excise tax raw stock and other films and photographic equipment used in the motion picture industry. At the same time, the committee also gave final approval to its decision to increase the rate on film still subject to tax from 15 per cent to 20 per cent, and to reduce the tax on equipment from 25 per cent to 20 per cent. The tax exemption, which would apply to any film or equipment which figures as a business cost item, would cover practically all studio and other industrial uses. If approved by the Congress, the exemption will mean an annual revenue loss.

Lessing to N. Y. on "Alice"

Gunther R. Lessing, vice-president and general counsel of Walt Disney Productions, arrived in New York Tuesday from the coast to discuss the distribution of the Disney Technicolor production, "Alice in Wonderland." The picture is to open at the Criterion, New York, August 1. A second version of the Lewis Carroll story, produced by Lou Bunin in France and using puppet figures, is scheduled to open at the Mayfair in New York July 26.

PARAMOUNT TRADE SHOWS

"PEKING EXPRESS"

Hal Wallis' Production starring

JOSEPH COTTEN • CORINNE CALVET • EDMUND GWENN

with MARVIN MILLER • Directed by WILLIAM DIETERLE

Screenplay by John Meredith Lucas • Adaptation by Jules Furthman • From a Story by Harry Hervey

ALBANY	FOX SCREENING ROOM, 1022 Broadway	8 P.M.
ATLANTA	PARAMOUNT PROJECTION ROOM, 154 Walton Street, N. W.	2 P.M.
BOSTON	PARAMOUNT PROJECTION ROOM, 58-62 Berkeley Street	2:30 P.M.
BUFFALO	PARAMOUNT PROJECTION ROOM, 464 Franklin Street	2 P.M.
CHARLOTTE	PARAMOUNT PROJECTION ROOM, 305-307 South Church Street	10 A.M.
CHICAGO	PARAMOUNT PROJECTION ROOM, 1306 South Michigan Avenue	1:30 P.M.
CINCINNATI	PARAMOUNT PROJECTION ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJECTION ROOM, 1735 East 23rd Street	8 P.M.
DALLAS	PARAMOUNT PROJECTION ROOM, 412 South Harwood Street	2:30 P.M.
DENVER	PARAMOUNT PROJECTION ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJECTION ROOM, 1125 High Street	1 P.M.
DETROIT	PARAMOUNT PROJECTION ROOM, 479 Lady Avenue	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJECTION ROOM, 116 West Michigan Street	1 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREENING ROOM, Florida Theatre Building	2:30 P.M.
KANSAS CITY	PARAMOUNT PROJECTION ROOM, 1800 Wendover Street	2:30 P.M.
LOS ANGELES	PARAMOUNT PROJECTION ROOM, 1613 West 20th Street	1:30 P.M.
MEMPHIS	PARAMOUNT PROJECTION ROOM, 362 South Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJECTION ROOM, 1121 North 9th Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJECTION ROOM, 1201 Currie Avenue	2 P.M.
NEW HAVEN	PARAMOUNT PROJECTION ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJECTION ROOM, 215 South Liberty Street	2:30 P.M.
NEW YORK CITY	PARAMOUNT PROJECTION ROOM, 1501 Broadway (9th Floor)	2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJECTION ROOM, 701 West Grand Avenue	10:30 A.M.
OKLAHOMA	PARAMOUNT PROJECTION ROOM, 1704 Devonport Street	1 P.M.
PHILADELPHIA	PARAMOUNT PROJECTION ROOM, 248 North 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJECTION ROOM, 1727 Boulevard of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJECTION ROOM, 909 Northwest 19th Avenue	2 P.M.
ST. LOUIS	PARAMOUNT PROJECTION ROOM, 2949-2953 Olive Street	2 P.M.
SALT LAKE CITY	PARAMOUNT PROJECTION ROOM, 270 East 1st South Street	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJECTION ROOM, 205 Golden Gate Avenue	2 P.M.
SEATTLE	PARAMOUNT PROJECTION ROOM, 2330 First Avenue	1:30 P.M.
WASHINGTON	PARAMOUNT PROJECTION ROOM, 306 H Street, N.W.	2 P.M.

Fox Changes Seven Titles

Twentieth Century-Fox this week in Hollywood announced title changes for seven forthcoming features.

"Man of Two Worlds," starring Tyrone Power and Ann Blyth, is the new title for "The House on the Square." "Don't Call Me Mother," starring Claudette Colbert, MacDonald Carey and Zachary Scott, has been retitled "Let's Make It Legal." "No Highway in the Sky" is the new title of the James Stewart-Marlene Dietrich vehicle, formerly called "No Highway." "Love Nest," with June Haver and William Lundigan, was originally titled "A Wac in His Life." The Darryl F. Zanuck production "People Will Talk" was previously called "The Praetorius Story." The new Clifton Webb comedy, "Mr. Belvedere Rings the Bell," is based on the Broadway play "The Silver Whistle," and was originally called "Mr. Belvedere Blows His Whistle." The musical based on the life of Jane Froman has been retitled "With a Song in My Heart." Susan Hayward and David Wayne are starred.

Sydney Cohen Dies

While undergoing treatment in the office of Dr. William Garbe, Sydney Cohen, 37-year-old head booker and office manager of Empire-Universal-Films, Limited, Toronto, died suddenly June 23. He is survived by his wife, mother and a sister.

Martin Hodge, Jr.

Martin Hodge, Jr., 48, head of home office branch accounting for Paramount, died at St. Mary's Hospital, Hoboken, N. J., June 25. Mr. Hodge joined Paramount in 1925, starting in the theatre accounting department. He is survived by his wife, two sons, his parents and two brothers.

Dr. Harry Martin

Dr. Harry Martin, 61, medical director at Twentieth Century-Fox and husband of Louella Parsons, syndicated writer, died June 24, in Hollywood. He had been ill of a tropical disease, acquired during World War II.

John E. Andrea

John E. Andrea, projectionist at the Odeon theatre, North Sydney, Nova Scotia, died suddenly June 9. Mr. Andrea had been associated with Canadian theatres 37 years. He was a member of the Canadian Picture Pioneers.

Frank Burr

Frank Burr, 61, owner and operator of the Burr theatre, Ludlow, Mass., died at Springfield Hospital, Springfield, Mass., June 22.

Roxy Adds Ice Revues

The Roxy theatre, New York, this week resumed its policy of complementing its regular stage shows with ice revues. The Roxy ice stage was built in 1948 for \$80,000.

IN NEWSREELS Form Mutual Company

MOVIE TONE NEWS, No. 51—Ecuador President on visit. Mark July 4 celebration. Military training bill signed. F. B. I. arrests top Red leaders. Grain on the way to India. Miss Truman in Europe. World's largest irrigation plan. Golf. Motor-cycling.

MOVIE TONE NEWS, No. 52—Malik makes peace bid. Truman responds in speech. Korea. Launching of the S. S. *United States* at Newport News. Miss Press Photographer. A.A.U. track and field championships.

NEWS OF THE DAY, No. 255—Korean war ends first year. Miss Truman sees Paris. Ecuador's President welcomed. Eisenhower at defense conference. F. B. I. arrests top Red leaders. Motorcycle thriller. "Mr. America" contest. Inflation talk.

NEWS OF THE DAY, No. 256—Peace in Korea: Kremlin makes peace bid; Truman responds in Tennessee address; fighting continues on the Korean front. Biggest liner for the United States. National title meet.

PARAMOUNT NEWS, No. 50—A message of patriotism for Independence Day. War in Korea. Message from the Office of Price Stabilization. Sugar Ray Robinson wins in fight abroad. Paris finds Miss Truman charming.

PARAMOUNT NEWS, No. 51—Superliner S.S. *United States* takes to water. Italy's flower festival. Miami Beach. Aquanauts prove their prowess. Truman defends U. S. foreign policy. Russia calls for Korean peace talks.

TELENEWS DIGEST, No. 255—Iran: fuel for unrest. Top Reds arrested in New York by the F. B. I. Germany: Polish Repatriation Mission sent home. World's largest blimp. "Mr. America" contest. Warren Austin hits North Koreans. Festival of Britain.

TELENEWS DIGEST, No. 256—Korean peace: First rumblings of peace heard as Russian Ambassador sails for home. Malik's proposal. UN prepares negotiation machinery. South Korea presents its views on Korean settlement. Truman says U. S. is ready to talk peace. The war continues in Korea.

UNIVERSAL NEWS, No. 407—Truman signs new draft law. Red leaders in New York arrested. Eisenhower meets his staff. Ecuador President on visit here. "Francis" gets "degree." "Mr. America" contest. Boat race.

UNIVERSAL NEWS, No. 408—Red peace bid. Truman leaves door open for Korea truce talks. The S.S. *United States* launched. Korean war heroes honored. Kindergarten graduation. Rodeo in Salinas, Calif.

WARNER PATHE NEWS, No. 90—F. B. I. seizes Reds. Truman signs new draft and U. M. T. bill. Grain from U. S. rushed to India. Hail President Plaza of Ecuador. Korean fighting. July 4 anniversary. Swim fashions. Dr. Salle on controls. Sugar Ray Robinson scores knockout. Ruth Roman sounds mail call.

WARNER PATHE NEWS, No. 91—Malik asks Korea peace. U. S. always ready for peace, says Truman. UN troops press on in Korea. S.S. *United States*, the country's biggest liner, launched. London: Kids try to swim Channel; Britain says "no." Miami aquacade: nutty hi-jinks. Paris: International championships; motorcycles up and down.

Mutual Films Corporation, national production and distribution company, was organized in Chicago last week by a number of independent distributors, representing 28 film exchanges in the United States and Canada.

At a series of organizational meetings at the Stevens Hotel, Moe Kerman was chosen president. Joseph J. Felder was elected vice-president in charge of distribution. Jack Dietz and Hal E. Chester were named executive vice-president and vice-president in charge of production, respectively. The new company is entirely financed. The program for the first year calls for 16 pictures, with production scheduled to begin at once.

The titles of the first year's product follow: "Expedition Space," "The Man from Nowhere," "The Monster from Beneath the Sea," "Virgin Island Mutiny," "Rim Rock," "Ceiling 60,000," "The Frozen Planet," "Time Trap," "War Dance," "Submarine X-100," "Crime Unlimited," "The Prison Story," "Return of the Lost Patrol," "Mad Dog," "Are These Our Children?" and "Capt. Hurricane."

Legion Approves 7 Of 8 New Pictures

The National Legion of Decency this week reviewed seven pictures and rated one, "The Texas Rangers," in Class A, Section I, morally unobjectionable for general patronage. In Class A, Section II, morally unobjectionable for adults, were "Fort Worth," "Hard, Fast and Beautiful," "Kind Lady," "Song of Dolores" and "That's My Boy." "Strictly Dishonorable" was rated in Class B, morally objectionable in part for all, because of "light treatment of marriage and suggestive sequences."

M-G-M TRADE SHOW CANCELLATION!

"PANDORA AND THE FLYING DUTCHMAN"

Previously announced for

JULY 2ND

★

WATCH FOR NEW TRADE SHOW DATE!

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions and 6,236 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	4	35	19	20	4
Air Cadet (U.I.)	—	6	14	8	8
Al Jennings of Oklahoma (Col.)	—	5	11	13	3
Along the Great Divide (W.B.)	—	1	5	5	—
Apache Drums (U.I.)	—	1	5	2	2
Appointment With Danger (Para.)	—	1	16	11	9
At War With the Army (Para.)	65	67	22	6	1
Bedtime for Bonzo (U.I.)	1	14	41	13	17
Bird of Paradise (20th-Fox)	5	1	32	46	13
Bitter Rice (Lux)	18	15	1	—	—
*Blue Blood (Mono.)	—	—	3	3	—
Born Yesterday (Col.)	57	47	28	6	2
Bowery Battalion (Mono.)	6	3	2	—	—
*Branded (Para.)	11	58	41	6	17
Brave Bulls, The (Col.)	—	—	—	5	10
Bullfighter and the Lady, The (Rep.)	—	2	—	1	3
Call Me Mister (20th-Fox)	18	45	67	15	1
Cause for Alarm (MGM)	—	1	2	21	34
*Company She Keeps, The (RKO Radio)	—	2	8	13	14
Cry Danger (RKO Radio)	—	—	22	26	12
Dear Brut (Para.)	—	—	5	1	—
Dodge City (W.B.) (Reissue)	—	—	—	6	—
Double Crossbones (U.I.)	—	—	2	10	4
Enforcer, The (W.B.)	3	10	51	27	17
†Fat Man, The (U.I.)	—	—	—	2	2
Father's Little Dividend (MGM)	41	49	26	2	2
Fighting Coast Guard (Rep.)	—	1	8	4	3
Flying Missile, The (Col.)	—	1	8	20	25
Follow the Sun (20th-Fox)	—	—	13	10	12
*For Heaven's Sake (20th-Fox)	3	10	52	54	48
†Fort Worth (W.B.)	6	—	—	—	—
Fourteen Hours (20th-Fox)	—	—	4	3	9
Frenchie (U.I.)	4	32	81	9	4
Gambling House (RKO Radio)	—	1	4	19	5
Go for Broke (MGM)	2	23	8	2	—
Goodbye, My Fancy (W.B.)	—	—	5	8	4
Great Caruso, The (MGM)	10	6	16	4	—
*Great Manhunt, The (Col.)	—	—	3	14	7
Great Missouri Raid, The (Para.)	8	16	22	28	5
Groom Wore Spurs, The (U.I.)	—	—	16	13	11
Grounds for Marriage (MGM)	1	5	44	32	33
Half Angel (20th-Fox)	—	3	6	—	—
Halls of Montezuma (20th-Fox)	21	75	52	4	1
Harvey (U.I.)	20	47	82	20	35
*Highway 301 (W.B.)	1	4	11	25	4
Horsie (Formerly Queen for a Day) (U.A.)	—	—	2	2	10
I Can Get It for You Wholesale (20th-Fox)	—	20	12	9	2
I Was a Communist for the F.B.I. (W.B.)	—	9	13	9	1
I'd Climb the Highest Mountain (20th-Fox)	82	37	22	9	5

	EX	AA	AV	BA	PR
Inside Straight (MGM)	—	—	6	14	12
†Inside the Walls of Folsom Prison (W.B.)	—	4	1	—	—
Katie Did It (U.I.)	2	—	7	1	—
Kim (MGM)	18	24	51	48	21
Last Outpost, The (Para.)	—	1	6	2	5
Lemon Drop Kid, The (Para.)	3	31	27	31	4
Lightning Strikes Twice (W.B.)	—	—	5	11	12
Lucky Nirt Cain (20th-Fox)	—	—	1	9	1
Lullaby of Broadway (W.B.)	2	13	15	22	5
Ma and Pa Kettle Back on the Farm (U.I.)	108	29	11	13	—
Magnificent Yankee, The (MGM)	—	—	—	9	40
Man Who Cheated Himself, The (20th-Fox)	—	—	1	8	16
Mating Season, The (Para.)	—	6	23	52	30
Molly (Para.)	—	—	1	4	9
Mr. Universe (U.A.)	—	—	1	10	7
Mudlark, The (20th-Fox)	6	1	10	30	21
My Forbidden Past (RKO Radio)	—	4	12	7	9
Of Men and Music (20th-Fox)	—	—	4	—	—
Oh! Susanna (Rep.)	—	1	10	5	1
On the Riviera (20th-Fox)	4	5	10	11	—
Only the Valiant (W.B.)	—	5	31	14	7
Operation Pacific (W.B.)	9	45	60	25	6
Painted Hills (MGM)	—	5	5	6	4
Passage West (Para.)	—	—	5	4	2
Payment on Demand (RKO Radio)	2	7	27	31	13
Quebec (Para.)	1	—	1	12	5
Raton Pass (W.B.)	—	5	9	13	5
Rawhide (20th-Fox)	1	11	14	4	1
Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	8	24	11	16
Royal Wedding (MGM)	3	35	27	39	7
Samson and Delilah (Para.)	16	30	16	2	4
Santa Fe (Col.)	4	2	19	28	—
Scarf, The (U.A.)	—	3	—	—	1
†Sealed Cargo (RKO Radio)	—	3	2	3	2
Second Woman, The (U.A.)	—	—	6	9	13
September Affair (Para.)	1	10	39	30	4
Seven Days to Noon (Distinguished)	1	—	—	10	8
Sierra Passage (Mono.)	—	1	5	1	1
Smuggler's Island (U.I.)	2	4	2	4	1
Soldiers Three (MGM)	—	9	10	13	10
Stage to Tucson (Col.)	—	5	14	7	2
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	21	41	37	9	4
Storm Warning (W.B.)	2	11	20	27	7
Sugarfoot (W.B.)	3	39	53	6	—
Sword of Monte Cristo (20th-Fox)	—	1	2	8	4
Target Unknown (U.I.)	—	—	10	16	4
Tarzan's Peril (RKO Radio)	—	4	16	17	2
Thing, The (RKO Radio)	17	27	6	2	1
Thirteenth Letter, The (20th-Fox)	—	—	6	13	13
†Three Desperate Men (Lippert)	—	—	—	—	6
Three Guys Named Mike (MGM)	4	19	50	30	8
Tokyo File 212 (RKO Radio)	—	—	—	1	3
Tomahawk (U.I.)	4	50	38	2	1
*Under the Gun (U.I.)	—	—	4	1	—
Up Front (U.I.)	3	33	50	9	19
Valentino (Col.)	1	11	18	11	18
Vengeance Valley (MGM)	1	26	49	25	8
Watch the Birdie (MGM)	1	25	75	23	12
Yank in Korea, A (Col.)	—	6	7	5	5
You're in the Navy Now (20th-Fox)	—	9	13	13	1

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

The First Day Of Summer, Along Broadway

FOR the first time in our memory, two major film theatres are "Closed For The Summer"—right on Broadway, the Main Stem, the Crossroads of the World, of all places! (And the Radio City Music Hall has just rung up a million dollars with "The Great Caruso" and will do it again with "Show Boat.")

The Strand is "Closed For Alterations" and Warner's are really tearing the place apart in a complete modernization job. You can see a sincere effort to meet new competition by making over this fine theatre, which was built for "legit" but has never played a stage attraction. The marquee carries the announcement of a new picture, opening in July, and full use is made of the available sign space.

The Rivoli is plastered with big signs that read "Closed For The Summer"—and after thinking it over, that's about all there is to say. But it lets you down, somewhat, and we wish there could have been something in this display that had a lift for film business and potential patrons. This says "no soap" and carries little promise for the future of motion picture entertainment.

And walking along Broadway, we note the old Republic, a block or so up the street. It isn't really "old" but it has been dark and neglected for many years. It's all of 100 paces from successful theatres in the heart of the Gay White Way. There must be a challenge to showmanship in a property like this. There must be a way to restore this house, and a *showman*, somewhere, to do it. It would be typical of Broadway, if old houses closed and new ideas were born, in the same two-block area.

Why not a new kind of theatre on Broadway, which might be called the Encore, devoted to re-issues only? "Never a new picture, always a good one"—could be the slogan—films you've always wanted to see, but missed. Frequent changes, low overhead, reduced admission prices. We believe that many towns would find a new-old audience for old-new pictures.

WORLD PREMIERES

June, and world premieres for new pictures are bustin' out all over, but there are still a few places on the map, and some important showmen, that we think have been neglected. Therefore, respectfully, for the attention of Jerry Pickman, Max Youngstein, David Lipton, Charley Einfeld, Howard Dietz and others, we suggest the possibility of a world premiere in one of the following situations:

Consider an international world premiere, across our friendly border in the Northwest, from Jack Matlack in Portland, to the John Hamrick theatres in Seattle and Tacoma, to Ivan Ackery and Charlie Doctor, in Vancouver, B. C. We believe there would be radio and newspaper coverage for such a premiere that would be well worth the effort, and which would cement friendships and industry relations.

Or, consider Pearce Parkhurst, who is the best of the exploiters in the drive-in field, at the Lansing Drive-In, Lansing, Michigan. Pearce does more than a showman's job. He brings with him radio and newspaper coverage, and the acclaim of the sovereign State of Michigan, in its own capitol city. It's time we had a drive-in premiere.

Or, think of Larry Woodin in his scenic Pennsylvania town of Wellsboro, population 3600, where he operates two theatres, the Arcadia, and the Bache Auditorium, with ample stage room. Larry has brought as many as 25,000 visitors to Wellsboro in a single day, and he's also interested in the modern 100-room, Penn-Wells Hotel, and a local radio station.

According to the most recent survey, only 18% of the potential audience ever actually sees any particular film, regardless of quality. The other 82% just don't get to go, when the film is passing by, and so they miss a good show.

Q If there's a summer closing in your town, perhaps one theatre out of a dozen or more, it should be possible for the working managers in town to make use of the house boards, in a constructive way. In other words, don't let this closed theatre stand out, on Main Street, as a black-eye for our business. Find a way to post the closed theatre with announcements of pictures that are playing elsewhere, or coming attractions that are really better than ever.

We can't afford to let down, in spite of previous practice, in these trying times. Make it a "must"—to get full use of sign space that might otherwise be wasted, and even injurious to motion pictures as popular entertainment. The nearby merchants will thank you for keeping up the front of a dark house—and helping the neighborhood as a community benefit. It will build business for your theatre and your industry.

Q Roy Rogers and Dale Evans not only made a big hit with the Independent Theatre Owners of Iowa and Nebraska by attending their recent convention in Des Moines, but they also put over a fine piece of promotion for themselves, and public relations for the industry, through a cooperative tieup with the *Des Moines Register & Tribune*, on the home grounds of the Cowles newspaper, radio and publishing enterprises, which influence millions of people.

In a letter to Al Rackin, in Hollywood, Bert E. Stolpe, director of promotion and public relations for the *Des Moines* newspaper, says that in the 20 years that he has developed sponsored merchandising events, he has never worked with any Hollywood personality that was as cooperative. He says that as a result of the Roy Rogers' contest conducted by his newspaper, they acquired 10,000 new subscribers. The complete catalog of what was done proves the benefit to Iowa theatres.

—Walter Brooks

STOPPERS



Phil Lentz, manager of the Palace theatre, Jacksonville, Fla., really stopped 'em with this street display for "The Thing," which stood in front of the theatre for five days in advance of opening. The corner is a prominent bus stop.



Dramatic use of 24-sheet cut-outs as marquee display for the Hollywood premiere of "Ace in the Hole" at the 4-Star Theatre.



Frank Ferry, manager of the Madison theatre, Detroit, found some "native dancers" as street ballyhoo for "Jungle Headhunters" to stop traffic.



Les Fagg and Dennis Du Bois devised this front display for "Up Front!" at the Roxy theatre, Tacoma, complete with Willie and Joe, in a Jeep. Note how well the poster cut-outs illustrate the marquee sign.



James Barnett, manager of the Florida theatre, Miami, made good use of glass lobby doors to post colossal cut-outs on "Samson and Delilah."

101 WAYS TO BUILD P. R.

"I'm a Satisfied Customer"

61

"I'm a nice customer. All businessmen know me. I'm one who never complains no matter what kind of service I get. When I go to a movie, I don't throw my weight around. I try to be thoughtful of the other person. If I get a snooty usher who seems to ignore me, or guides other patrons to seats who came in after I did, I never say a word. During the break I never push myself ahead of the candy concession. I can't seem to demand that I be waited on in my turn. So-o-o, I just stand there and wait, if I don't give up, and go back to my seat. I never kick, I never nag. I wouldn't dream of making a scene in public places. No, I'm a nice customer. And I'll tell you what else I am—I'm the customer who never comes back!

"A 'nice' customer like myself, multiplied by others of my kind, can just about ruin a business. And there are lots of people in the world just like me. When we get pushed around, we go to a different theatre, where they're smart enough to hire help who appreciate 'nice' customers."

All the Comforts of Home

62

You've really got to do better than that, in these days of tough competition. If you want the family to get out of the house and come down to the movies, you must match or better the inducements they have right on the premises. If it's cool on the front porch, they must be told it's still cooler inside your theatre. If Dad has an easy chair at home, you'll have to sell him the idea that your theatre chairs are more comfortable. If the teen-agers have things planned that occupy and divert them from the movies, you'll have to convince them that the movies are their real interest. If the small-fry are glued to the television set, you'll have to make your Saturday morning club vastly more attractive.

Recognize one basic fact, and that is that every member of the family, Dad and Mom and the kids, all **want** to go out, and it's a matter of relative inducement, to persuade them either way. If you have an attraction, you'll draw a crowd. But first it has to be something that **attracts**, and secondly, it has to be **sold** to them by advertising methods that you've supposedly learned from experience.

Are You Too Boxed-In?

63

In some of Odeon's new theatres in Canada, and in some small towns in the U. S., smart managers have had the courage and foresight to take away some of the barrier at the box office line. That is, they've eliminated, as far as possible, the old fashioned glassed-in cage and the little peep-hole where you shout at the cashier. Instead they replace this out-moded device with an open counter, where folks can step right up and say hello to the cashier, and smile and be friendly, in a two-way greeting. It's a great way to build better public relations. How else can they feel at home, if they're on one side of a glass wall, and there's no reasonable means of communication?

How Many P. R. Representatives Have You?

64

Emil Bernstecker alerted managers of Wilby-Kincey houses with a piece of organization literature put out by U. S. Steel, with which he said, "If you change it to read 'Your theatre' it applies equally well to our own business." The theme was that many are involved as "public relations representatives" for this or any other business. It means more than management, personnel, or more than merely the employed staff. It literally means everybody that comes in contact with you, as customers, friends or neighbors. They are all your press agents without benefit of payroll, they spread the word of how good you are, or the reverse, whether

you like it or not. U. S. Steel makes use of a public opinion formula which maintains that the average person is potentially capable of influencing 25 people, and he or she has a personal public following, who will believe as they believe, and be led or diverted by their opinions.

Therefore, in the eyes of your personal public, you speak for your theatre and your industry; and in turn, many others do the same, multiplying this influence by rapid progression into hundreds and thousands, who make or break you, in a business way, with their support, or lack of it; their approval or disapproval. It's something to remember, the chain reaction of public opinion.

The Good Old Summertime

65

We've just read a remark made by a circuit executive, who is quoted as giving this advice to his managers: "We know from experience what the first warm weather will do to our business. We should pull in our horns and economize wherever possible." With that we can agree only in part; with the qualification that it doesn't represent all experience. There are others who buckle down to fight in hot weather.

We deplore the tendency with some, this particular year, to shut down, to reduce speed, or "pull in their horns"—at a time when our industry is literally fighting for public appreciation. Withdraw showmanship and the benefit of management acumen in too many spots, **this summer**, and we'll all be behind the eight-ball, with a permanent loss of potential audience. That "lost audience" never dies, it just drifts away.

There are always seasonal closings, and when the count-up is made this year, we don't think it will be much greater than other years. But the story gets around that so many theatres are closing, that the movies are losing their place in public esteem, that it won't be long now. And quite naturally, the public takes its cue from what it reads or hears on the subject, and in a brief time, an idea is broadcast on a nation-wide scale.

One thing that can be pointed out to advantage in this crucial year is that the industry has 3,000 drive-in theatres that didn't exist five years ago, and that this is a new development bringing with it a new summertime audience, which disproves the idea that motion pictures are losing their following. On the contrary, there is a great new opportunity for movie-goers, and we should boast of progress made in taking care of the family in a new manner and on a large, national scale.



Harold Lyon, manager of the Paramount theatre, Kansas City, presents a Royal Crown cooler to one of the prize winners in his three-way contest for "Goodbye, My Fancy" sponsored by Royal Crown Cola bottlers, Prom magazine and local high schools, to choose lucky winners for three best essays and three best photographs.

'Caruso' For Sponsorship

Charley Reagan of the sales department of Metro-Goldwyn-Mayer, is helping the exhibitor at the point of sale in the merchandising of "The Great Caruso" by suggesting that this attraction is particularly suited for "prestige promotion"—i.e., the sponsorship of some strong local organization, in both large situations and small theatres.

In a letter to Jacques Reville, in Charlotte, N. C., Mr. Reagan points out the value of making the first showing of "Caruso" a civic event, with the endorsement of a local group, and for their benefit, at higher than usual prices. Let them sell the tickets and take over the premiere showing, for public relations benefits as well as profits at the box office. The phenomenal success of the picture, across the board, has proven the value of the attraction for special use.

Publicity for both the picture and the theatre as a result of any public spirited effort will be evidenced in newspaper and radio tieups, and the higher prices for a sponsored premiere will make the attraction more desirable at the theatre's regular scale when it follows in. This is really "Caruso"—and Mario Lanza has done well with his own series of personal appearances, on tour, at concert prices.

"The Thing" Is Big

Leonard Tuttle, manager of the St. Albans theatre, St. Albans, L. I., and a contestant in RKO's exploitation contest for "The Thing," reports that the attraction, and his advertising thereof, is getting big returns at the box office.

Down East Theatre Has "Hole-in-One" Contest

Nat Silver, manager of the Strand theatre, Portland, Maine, made a tieup with a local sports editor to sponsor a "Hole-In-One" contest as exploitation for "Follow the Sun," with aid to the Cerebral Palsy drive as a contributing factor. The Riverside Golf Course put their energy behind it, and both members and pros were keenly interested in the "Ben Hogan" trophy and runners-up prizes offered. A series of local window displays gave the contest publicity.

Cooking Gets New Business

Dan Bzovi, manager of the Harbor theatre, Detroit, is quite a promoter. (He's the guy who persuaded a Chrysler dealer to pay him \$50 a week to display a new car in the lobby during that Detroit contest!). And now he sends in a report on his cooking school, which contains some astonishing figures. We didn't realize how very good a cooking school could be!

Dan had two matinee sessions on two different days, and a local appliance concern supplied \$1,500.00 in prizes, consisting of electric ranges, television sets, and other appliances, which made an impressive lobby display. Most of the appliances were donated by the manufacturers, such as Philco, Norge, etc. A local super-market provided 50 bushels of groceries, including turkeys and roasts for the demonstrations on stage. Detroit Edison furnished two home economist instructors to conduct the show. Local radio stations cooperated, and all newspaper advertising was sponsored. A florist gave each of the ladies free flowers. The local schools fitted the affair right into their home economic schedules.

And the topper, which we think is a pretty important detail, is that the theatre sold 2,774 paid admissions at 60c each, and the sponsors now want to do it all over again, but next time, for four days instead of two, and for double the amount of the prizes! That's what we call a successful promotion.

Co-Op Salutes Star

Jimmie Thames, advertising director for Arkansas Amusement Corporation, sends a tear sheet of the two-color newspaper page saluting John Payne on his personal appearance in Little Rock with "Passage West."



They're square dancing in England! These members of the famous Sadlers Wells ballet are popularizing the American folk dances in London, as exploitation for "Roseanna McCoy," following the exploitation pattern used here. And it's time for square dancing as promotion for pictures everywhere, to draw people out of their homes.

National Pre-Selling

One of the most extensive merchandising tieups ever effected between a department store and a motion picture production has been concluded, whereby the entire "Honey-moon House" setting from the RKO picture, "Behave Yourself" will be transported to the new Macy's in Kansas City and displayed on the main floor of the new department store. The screen set is being loaded on vans this week and will be exhibited by Macy's in their several stores, beginning with the Kansas City showing. Upwards of two million persons will view the movie set in Kansas City and New York.

The next issue of *Look* magazine, on the stands July 3rd, will feature a cover and two-page layout titled "Our Dancing Daughters," devoted to MGM's up-and-coming dancing starlets, Leslie Caron, Debbie Reynolds, Sally Forrest, Cyd Charisse and Monica Lewis. The same issue picks "Captain Horatio Hornblower" as the picture of the month and spreads a review of the new Warner picture, with illustrations, over three pages, including a sketch of Virginia Mayo, whom they call "a blonde of all work."

A population area of 58,000,000 will be bombarded with newspaper, TV, radio and in-person publicity through Walter "Goliath" Talun's tour for 20th Century-Fox's "David and Bathsheba." After making two-score TV and Bathsonal appearances in New York City, Goliath leaves today on the first step of his all-summer junket which will take him to 69 cities in 21 states, with his tour keyed in many situations as a tieup with the Community Chest Red Feather drive, which will be current.

The new *McCall's* for July, now on the stands, gives "Alice in Wonderland" feature coverage, a two-page spread in four colors. In a series of 13 pictures, the more than 4,000,000 readers of the magazine are taken for a trip through "The Strange Adventures of Alice in Disneyland." The New York *Sunday Mirror* gave a double-truck color spread to "Alice in Disneyland" over the past weekend.

"Kon-Tiki," the true-life saga of six men crossing the Pacific on a balsa raft, has been selected by the Better Films Association of America for its "Picture of the Month" award. The RKO-Radio release has already been cited by *Scholastic* magazine, *Christian Herald* and *Parent's Magazine* as an outstanding picture for the family. The film is currently in its 12th week at the Sutton theatre in New York, where manager Clem Perry says it will probably stay for some time to come.

Parade, the Sunday magazine supplement which is included in many newspapers throughout the country, will feature Marta Toren on its July 8th cover and devote several pages to a story of the current Humphrey Bogart vehicle, "Sirocco," in which she appears, with scenes from the Columbia picture.

Alfred Hitchcock has reached the half-way mark in his cross-country tour in behalf of Warner Brothers' "Strangers on a Train," which he directed. Yesterday he greeted a full turn-out of press and radio people in Cleveland, and over the past week, he appeared in Detroit and Chicago. He has accepted an invitation from Philadelphia's Mayor Bernard Samuel to attend the city's celebration of the 175th Anniversary of the signing of the Declaration of Independence in Independence Hall, on July 4th.

MANAGERS' ROUND TABLE, JUNE 30, 1951

Campaign Catalog

"Show Boat" Coming Around the Bend!

Here comes the "Show Boat." Howard Dietz has launched the newest, biggest ballyho in years, a real show boat on wheels, a replica of the famous "Cotton Blossom." Another of those colorful and exciting outdoor ballyhoos for which MGM has been famous in the past. This model "Show Boat" is complete with flying pennants, with a moving paddle wheel that turns with water-splashing effect, a steamboat bell and whistle, real smoke coming out of the smokestack and atmospheric effects.

The touring show boat is mounted on a low, flat bed truck trailer, and is in charge of Captain Elliot Foreman, veteran exploitation expert. Other Metro field representatives will meet the boat as she docks in various cities. Current itinerary includes Reading, Harrisburg, Pittsburgh, Youngstown, Canton, Akron, Cleveland, Toledo, Tiffin, Columbus, Zanesville, Mt. Vernon, Dayton, Lexington, Evansville, Terre Haute, Indianapolis, South Bend, Chicago, Milwaukee, and points west. If you want the show boat to stop in your town, you gotta bet out there waving a contract.

Big Pre-Selling Campaign

The complete pre-selling campaign for "Show Boat" as announced by Dan Terrell, MGM exploitation director, reads like an index to a showmanship manual. It includes everything that a major film company can dream up for the picture they consider their best since "Gone With the Wind." Cooperative advertising in national magazines has reached more than sixty-five million readers. Other co-op tieups, such as Quality Bakers and Lux Soap, will carry the selling approach to the public through their paid-for magazines and newspapers at the point of sale. A special "Show Boat" toy for the children has been devised by Ideal Toy Corp., and they say it's a credit to the toy industry, to say nothing of being a plug for the picture.

Sol Handwerker of MGM Records announces that a sample of the new "Show Boat" record album, and four disc jockey records are being sent to each Metro field representative, which will do as a starter, but every town that has a radio station will want the disc jockey records, and every music and record shop in the country, of which there are approximately 25,000, will want to display and sell the new "Show Boat" recordings from the picture. Local managers in every situation will find that music, music, music sells "Show Boat," with romance and excitement to place and show.

New Audience For Picture

The fact that "Show Boat" has been made twice before in history, upwards of 15 years ago, requires some extension of ordinary showmanship in selling the Technicolor and the superior music and star values of the present version. It is because the theatrical property is of such great value that it has been three times created as a motion picture, to say nothing of two revivals as a stage play. Remember that a new audience has sprung up that has never enjoyed this colorful, romantic story, and that the old audience who saw it before will be wanting to see it again, with the improved production value of present-day large-screen color films.

Selling Films With Books

An initial printing of 300,000 copies of the Dell movie-reprint edition of "No Highway" will flood news stands, book stores and drug stores throughout the country, timed to the August release of 20th Century-Fox's "Highway in the Sky." The cover will feature James Stewart and Marlene Dietrich in a scene from the film. The 25c books will be distributed in time to arrange for cooperative campaigns and special promotions described in the pressbook.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/2 Century

Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE CORP. BUFFALO, N. Y.

FILMACK

MAKES THE BEST
SPECIAL TRAILERS
IN DOUBLE QUICK TIME

CHICAGO 1327 S. WABASH

NEW YORK 630 NINTH AVE.

SEND US YOUR NEXT ORDER

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: DRIVE-IN MANAGER FOR 650 CAR independent Southern drive-in with 12-month operation. Good opportunity for the right man. Must have experience in drive-in management, prefer man who has chain experience. If interested, air mail your qualifications, picture, age, references, family status, theatre experience, salary expected, etc. to BOX 2572, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGER FOR HOUSTON, Texas suburban theatre. No buying or booking. Wife may handle concessions. Apartment with theatre. Give experience, full details, photo required. Confidential. BOX 2574, MOTION PICTURE HERALD.

EXPERIENCED MANAGER FOR CONNECTICUT theatre. Give full qualifications and salary expected. BOX 2575, MOTION PICTURE HERALD.

POSITIONS WANTED

\$10,000-EXECUTIVE SEEKS POSITION-Proficient in all phases of theatre business. BOX 2570, MOTION PICTURE HERALD.

MANAGER, SEVERAL YEARS NEWSPAPER ads and exploitation experience. Married, family, responsible. Desire position in Minnesota. Can arrange interview middle of July. Reply BOX 2573, MOTION PICTURE HERALD.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilds will serve your purpose and save you plenty. 23 rebuilt Andrews inserted panelback spring cushion, \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions, \$8.95; 1400 Ideal Slidebacks, like new, \$13.95. Send for latest Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MOVIOILA 35MM. COMPOSITE SOUND, \$695; Bell & Howell 35mm. Step Printer, \$995; Bridgematic negative/positive developing machine, \$3,000 value, \$1,695; Hallen synchronous magnetic recorder, late type, \$1,295; 5000W Sunspots on stands, \$77.50; Maurer Camera with magazine, 2 motors, lens dissolve, \$3,990; Maurer BM 16mm Recorder, 4 posmixer, noise reduction, power supply, etc., \$4000 value, \$2,995; new 35mm. continuous sound and picture printers, \$995; Sensational New Bridgematic Jr. 16mm. developing machines (plus tax), \$1000; Duplex reduction printer 35/16mm. sound w/generator, \$7500 value, \$2,995. We pay cash for used equipment. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

EXHIBITORS EVERYWHERE SAY OUR VAL-ues are best! Super Simplex mechanisms, front and rear shutters, rebuilt, \$875 pair; Hall-Motograph 85 ampere Lamphouses, excellent, \$625 pair; Western Electric 211 Soundheads, rebuilt, \$245 pair; Century Intermittents, rebuilt, \$59.50; Forest 50 ampere Rectifiers, 8 tubes, \$99.50 pair; Griswold Splicers, \$14.75. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

HIGH-INTENSITY GENERATORS AT LOW prices. 50/100 amp. 3-phase rebuilt like new; Roth Actodecator, \$695; Hertnes Transverter, \$625, including rheostats and control panel. Rebuilt Holmes dual 35mm. outfits, \$606. Rebuilt Baby Strong area, rectifiers, \$395 pair. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, 1500-HOUR GUARANTEE, \$4.75; Universal Sliders, \$4.69; Photocells, from \$2.25; white plastic screens, 356 foot; Blowers from \$99.50. Parts for Simplex, 30% discount. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEM-pered Masonite Marquee Letters—all sizes and colors: 4", 35c; 8", 50c; 10", 60c; 12", 85c; 14", \$1.25; 16", \$1.50. S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IMPROVE YOUR THEATRE AT LOW COST. Automatic Curtain Controls, special \$99.50; Curtain Tracks, \$2.19 ft.; stage settings, \$27.50; Jensen heavy-duty 12" PM speakers, \$16.95; Rectifier Bulbs, 15 amps., \$4.99; 6 amps, \$2.95; Coated Lenses, \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

S. O. S. IS DRIVE-IN HEADQUARTERS. HERE'S why: Standard & Super Simplex, DeVry, Superior, Holmes, Weber available for 200 to 1000 cars from \$1595. Easy payment plan. Screen paint, \$6.50 gal.; Amplifiers, all sizes, \$295 up; Marquee Letters, 35c up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 4125 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. \$1.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

THEATRES

PROFITABLE AIR-CONDITIONED THEATRE for sale or lease. Full particulars from owner. Write BOX 6136, Jacksonville, Fla.

FOR SALE—SMALL DRIVE-IN THEATRE, doing good. Good equipment. New in-car speakers. Reason for selling is I am alone. Can't get help. A good buy for a young man with family. Priced reasonable. Write: TWI-LITE DRIVE-IN THEATRE, Lennox, South Dakota.

TEXAS THEATRES MAKING MONEY. NO opposition. Over 15,000 population. Nearly 2,000 seats, new equipment, the house new building, latest equipment, refrigeration, large paved parking area. Also 500-car drive-in, year old. This situation will bear strict investigation. No bid sky to buy, \$350,000. Includes all real estate, part cash terms. Owner's age forces retirement. Box 2571, MOTION PICTURE HERALD.

PRINTING SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

VENTILATING EQUIPMENT

HEAVY-DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12", \$25.50; 16", \$37.50; 18", \$45.50. Prompt deliveries all sizes. Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED TO BUY

IF YOU HAVE A USED PIPE ORGAN FOR sale, write J. McDONOUGH, 1247 Snyder Ave., Scranton, Pa.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION, Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Percentage Suits Filed

RKO Radio, Paramount, Loew's and Twentieth Century-Fox this week filed separate percentage suits against exhibitors James A. Alexas, Alex Alexas and J. E. Williams in the U. S. District Court, Pittsburgh. The complaints allege under-reporting of receipts on percentage pictures shown at the Ligonier theatre, Ligonier, Pa.

Only Nine Legislatures Are Still in Session

Only nine state legislatures are still in session, Jack Bryson, legislative representative of the Motion Picture Association of America, reported last week in Washington. Recent adjournments were in Texas, Connecticut, Wisconsin and Florida.

Take Testimony in Suit

Depositions are scheduled to be taken in the office of attorney Joseph Alioto in San Francisco July 2 from Michael Naify, president, Golden State Theatres; Roy Cooper, film buyer, Golden State, and R. A. McNeil, former president, in the case of Samuel Goldwyn vs Fox West Coast Theatres and 11 other companies and individuals.

The Product Digest

The Secret of Convict Lake

20th-Fox—Taut, Rough Drama

Based on a real incident, "The Secret of Convict Lake," produced by Frank P. Rosenberg and directed by Michael Gordon, turns out to be a grim, suspenseful drama. It's hardly a pretty story and contains little of the symbolic heroism usually implied in action pictures. Patrons should go for it, however, since the conflict between good and bad is presented in head-hitting, down-to-earth terms and the cast headed by Glenn Ford, Gene Tierney, Ethel Barrymore and Zachary Scott turn in fine performances.

"The Secret of Convict Lake" has to do with the escape in 1871 of six convicts who survived the Carson City prison break. The time is winter and the fugitives head for a sector in California known as Convict Lake. The convicts escape the posse and take refuge in a settlement populated at the moment only by women whose menfolk are away prospecting.

Ford has made his way to the settlement to kill a man whose false testimony resulted in his imprisonment. Scott, another of the convicts, is under the impression that Ford is after \$40,000 loot which he has hidden, and tries to get his share. Meanwhile, additional drama is added as the women, under the dynamic leadership of bed-ridden Miss Barrymore, keep the intruders at bay under the muzzles of their guns.

The denouement comes when one of the fugitives, a psychotic, tries to attack a girl and is killed by the enraged women with pitchforks. It also turns out that the man Ford was after is Miss Tierney's fiance who shows his villainous qualities, and he is killed by Ford. The men of the settlement, meanwhile, have returned and while the other convicts are shot down, Ford's life is spared and the way is opened for romance with Miss Tierney.

The screenplay by Oscar Saul, adapted by Victor Trivas from a story by Anna Hunger and Jack Pollexfen, is intelligently written. The direction maintains a good pace.

Reviewed at the 20th-Fox home office screening room in New York. Reviewer's Rating: Good.

Release date, August, 1951. Running time, 83 minutes. PCA No. 15113. Adult audience classification.

Camfield.....	Glenn Ford
Marcia Stoddard.....	Gene Tierney
Granny.....	Ethel Barrymore
Greer.....	Zachary Scott
Rachel.....	Ann Dvorak
Barbara Bates, Cyril Cusack, Richard Dylton, Helen Westcott, Jeanette Nolan, Ruth Donnelly, Harry Carter, Jack Lambert, Mary Carroll, Housley Stevenson, Charles Fenne, David Post, Max Wagner, Raymond Greenleaf, William Leicester, Frances Endfield, Bernard Sould, Ray Teal, Tom London	

Mask of the Avenger

Columbia—Swashbuckler

The exhibitor plagued by the "problem picture" has a treat in store for him in "Mask of the Avenger," a handsome Technicolor adven-

ture drama. Producer Hunt Stromberg apparently had entertainment with a capital "E" in mind when he turned out this action-packed swashbuckler of treachery avenged. Executed on a grand scale and lavishly mounted, the picture is crammed with duels, chases, Fairbanks-like gymnastics by John Derek and even a beautiful lady in distress, newcomer Jody Lawrence. Phil Karlson has made no attempts at sophistication in his direction. Obviously, his goal was to charge the picture with old-fashioned excitement. He has succeeded.

The screenplay by Jesse Lasky, Jr., adapted by Ralph Bettinson and Philip MacDonald, has northern Italy at the time of the 1848 war with Austria as the locale of the action. A treacherous military governor, Anthony Quinn, is surreptitiously dealing with the Austrians. He kills John Derek's father when he threatens to expose him as a spy and when Derek returns on leave from the wars, he holds him a virtual prisoner.

Derek soon discovers Quinn's treachery, but cannot convince the simple townspeople that their beloved governor is a traitor. Via secret passages, Derek escapes regularly from the palace where he is imprisoned and, disguised as a ghost rider, he rescues those who are oppressed by the wicked ruler. With the help of Miss Lawrence and two faithful old friends, Derek eventually is able to prove to the peasants that he is loyal to Italy and that it is Quinn who has betrayed them. Italy is saved and the Austrian fleet is decimated. In a rousing climax, Derek kills Quinn in a wild saber-duel. Miss Lawrence gives Derek a hand in the duel and displays nice form.

The dialogue is a bit stilted at times, but "Mask of the Avenger" is an adventure picture, and as such the talk and the plot are definitely secondary to the derring-do.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.—TOM CANNING.

Release date, July, 1951. Running time, 83 minutes. PCA No. 14618. General audience classification.

Captain Renato Dimorna.....	John Derek
Vivanni Larocci.....	Anthony Quinn
Mario D'Orsini.....	Jody Lawrence
Arnold Moss, Eugene Iglesias, Dickie LeRoy, Harry Cording, Ian Wolf, Carlo Tricoli, David Bond, Wilton Graff	

St. Benny the Dip

UA-Danziger—Clerical Comedy

The popular comedy-dramas about men of the cloth continues with "St. Benny the Dip," produced by Edward J. and Harry Lee Danziger and released by United Artists. It shapes up as a pleasant enough bit of family entertainment,

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
SHORT SUBJECTS
THE RELEASE CHART**

in a story of a trio of confidence men who get religion while posing as ministers.

The cast is headed by Dick Haymes and Nina Foch, ably supported by such tried and true character players as Roland Young and Lionel Stander. There is, too, a nostalgic note in the reappearance of Freddie Bartholomew, who makes an excellent showing as a priggish young minister.

Haymes, Young and Stander play three drifters who live by their wits. To escape the police, they don the sober black of the clergy and pass themselves off as Bowery missionaries. They are forced to keep up the disguise when a local precinct sergeant takes a sincere interest in the mission. While ministering to their waterfront flock of derelicts, the trio suddenly find they are gaining their own salvation. Young continues as a missionary of the poor; Stander returns to the wife and children he had deserted five years before, and Haymes, smitten by Nina Foch, abandons the open road for the hearth. The picture has its comic and serious moments, but neither is very telling.

Before he unrocks himself, Dick Haymes, in the current vogue of cinematic clergymen, croons a song, "I Believe," in a highly agreeable manner.

John Roeburt wrote the screenplay from an original story by George Auerbach. Edgar Ulmer handled the directorial chores satisfactorily, considering the implausible plot.

Reviewed at the United Artists screening room in New York. Reviewer's Rating: Good.

Release date, June 22, 1951. Running time, 80 minutes. PCA No. 14655. General audience classification.

Benny.....	Dick Haymes
Linda Kovacs.....	Nina Foch
Matthew.....	Roland Young
Lionel Stander, Freddie Bartholomew, Oscar Karweis, Dort Clark, Will Lee, Verne Colette, Richard Gordon	

Kentucky Jubilee

Lippert—Vaudeville With Plot

Patterned somewhat after the same studio's "Square Dance Jubilee," but fitted out with considerably more plot, this venture into song and story has Jerry Colonna as the top name for billing purposes and such regulars as James Ellison, Fritz Feld, Raymond Hutton, Vince Barnett, Chester Clute and Michael Whalen in a highly numerous cast.

Fifteen vaudeville acts are worked into the proceedings, each clipped to its top stuff, and the story concerns a jubilee in a place called Hickory, Kentucky, where a Hollywood director, a theatrical trade paper reporter and a contingent of big town racketeers go separately to pick up talent, local color, money or what have you. The story concerning these out-of-towners gets in the way of the vaudeville content of the film more often, and stays there longer, than is good for the project.

The script, supervised by Bobby Sierks, has a Hollywood director sent to Hickory to get material for a hill-billy picture. He is kid-

(Continued on following page)

(Continued from preceding page)

napped by thugs in employ of a city slicker who has taken over the operation of the annual jubilee, and a trade paper reporter sent to cover the event finally thwarts the gang's plans to loot the civic coffers and the local bank. Colonna is in and out of the goings-on as a hired emcee, who also gets kidnapped.

Ron Ormond produced and directed, with Murray Lerner as executive producer and Jack Leewood as his associate. June Carr was associate producer.

Reviewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, May 18, 1951. Running time, 75 minutes. PCA No. 15322. General audience classification. Jerry Harris..... Jerry Colonna Sally Shannon..... Jean Porter James Ellison, Fritz Feld, Raymond Hatton, Vince Barnett, Chester Clute, Michael Whalen, McGuinn Twins, Fred Kirby, Chris Randall, Penny McGuigan, Y-Knot Twirlers, Buck & Chickie Eddy, other acts.

ADVANCE SYNOPSIS

BEHIND THE LAW

(Metro-Goldwyn-Mayer)

PRODUCER: Robert Thomsen. DIRECTOR: Richard Thorpe. PLAYERS: Walter Pidgeon, Ann Harding.

MELODRAMA. Walter Pidgeon, a prominent attorney, undertakes the defense of Keefe Brasselle, a young hoodlum accused of murder. Convinced of Brasselle's innocence, Pidgeon gets him acquitted. Later, however, he learns from the victim's father that Brasselle is a member of a protection gang and was undoubtedly guilty of the murder, but there is no proof. Pidgeon is anxious to get the gang leader, but when he discovers it is the eminently respectable head of the city's crime commission, he feels a conviction in a court of law is impossible. In a rage, he kills the gang leader, but all evidence, including the murder weapon, points to Brasselle. When Brasselle is again brought to trial, Pidgeon, although he senses a higher justice at work, feels he must defend him. Pidgeon puts up a strong defense and the jury's verdict confirms his faith in justice.

DANGER ZONE (Spartan Productions) (Lippert)

PRODUCER-DIRECTOR: William Berke. PLAYERS: Hugh Beaumont, Edward Brophy, Richard Travis, Tom Neal, Pamela Blake, Virginia Dale.

DRAMA. Having bought a saxophone case at an auction for Virginia Dale, Hugh Beaumont is beaten up by Ralph Sanford, who steals the case. With the help of Edward Brophy, Beaumont learns that Miss Dale and Sanford are rivals in a smuggling racket. He seizes Miss Dale as she is about to leave the country with the case and its smuggled jewels. She is arrested along with Sanford. Beaumont is soon again plunged into trouble when he helplessly becomes involved in the murder of Pamela Blake's husband. Beaumont, again with Brophy's help, proves his innocence when Miss Blake kills her lover and co-conspirator, Tom Neal, after admitting her own guilt in her husband's murder.

ROARING CITY (Spartan Productions) (Lippert)

PRODUCER-DIRECTOR: William Berke. PLAYERS: Hugh Beaumont, Edward Brophy, Richard Travis, Joan Valerie.

DRAMA. Hugh Beaumont blunders into two murder cases, is suspected by the police as the guilty party in both instances, is mauled by the villains, and finally, with the aid of Edward Brophy and the police, apprehends the murderers. The first sequence involves a fixed fight and the murder of a crooked manager and a heavy weight boxer. In the second episode, Irma Rand and her step-daughter, Wanda McKay, kill the latter's husband and her former boy friend. Beaumont and police lieutenant Richard Travis finally break the case.

THE LAW AND THE LADY (Metro-Goldwyn-Mayer)

PRODUCER-DIRECTOR: Edwin Knopf. PLAYERS: Greer Garson, Michael Wilding.

DRAMA. Michael Wilding, black sheep member of a titled English family in the early 1900's, persuades Greer Garson, a maid, to join him in the pursuit of wealth and happiness through the use of charm and wits. Miss Garson, masquerading as Lady Loverly, and Wilding swindle the very best people in England and on the Continent. Romance never enters this strictly business proposition. Arriving in San Francisco, the pair ingratiate themselves with wealthy Marjorie Main, hoping to steal a fabulous necklace that would permit them to retire. Their scheme is discovered and it is then that Wilding announces his love for Miss Garson. They are extradited to England, but go happily, having learned that Wilding has just inherited his family's estate.

SHORT SUBJECTS

TINHORN TROUBADOURS (RKO Radio)

Comedy Special (13404)

Jack Kirkwood and Wally Brown, unemployed song and dance men, give their landlady 50 shares of what they think is worthless stock to pay their room rent. When they hear the stock is worth \$6,000, they recover the shares after some inept second story work, only to find it actually is worthless.

Release date, March 16, 1951 16 minutes

BUSHY HARE (Warner)

Bugs Bunny Special (6726)

Through a mixup, Bugs Bunny is delivered by the stork to a mother kangaroo. Bugs is reluctant to be considered a kangaroo baby and protests. A native arrives to menace Bugs and the kangaroo, but Bugs leads the native through a series of misadventures, disposes of him and makes peace with his new-found "mother."

Release date, November 11, 1950 7 minutes

COUNTRY COP (Paramount)

Pacemaker (K10-3)

The biggest thing that ever happened in Flemington, N. J., occurred in 1934 when the Lindbergh kidnap case reached its climax in the courthouse there. Today Flemington is quiet again, so Bart Evans, local cop, has a rather pleasant job. The rest of the picture portrays his work and duties.

Release date, December 8, 1950 10 minutes

JERRY GRAY AND THE BAND OF TODAY (Universal)

Name-Band Musical (6302)

The maestro and his music-makers present a musical subject with Beryl Davis, the Nita Bieber Dancers and Frank Yankovic and His Yanks. The music includes "What Is This Thing Called Love," "Two Way Stretch," "How Am I To Know," "Acapulco Polka," "Girl At The Typewriter" and "By the Waters of Minnetonka."

December 20, 1950 15 minutes

THE FOOLISH BUNNY (Columbia)

Color Favorites (3604)

The story, told in flashback, explains why one of the bunnies in the class is so much older than the others. He devoted his early years to upsetting the class rather than trying to learn his lessons, with the result that he remains behind as the others are promoted.

Release date, December 7, 1950 8 minutes

LIFE WITH FEATHERS (Warner Bros.)

Blue Ribbon Cartoon (7307) (Reissue)

Two love birds fall out of love and the male member of the team decides to end it all. He tries desperately to sacrifice himself to a hungry cat, but the feline senses something wrong and refuses to take the bird's life.

Release date, March 3, 1951 7 minutes

HOME MADE HOME (RKO Radio)

Walt Disney Cartoon (14111)

Gooly's ambitious plans to build his own home lead to considerable trouble. The Goo becomes entangled with blue prints, a tricky spirit level and a huge sheet of plate glass. Despite a series of mishaps, he completes the house, but the entrance of the first guest topples the structure and sends it crashing about Gooly's ears.

Release date, March 23, 1951 7 minutes

TOP FLIGHT TUMBLERS (Paramount)

Sportlight (R10-6)

Grantland Rice narrates this report on the lively art of tumbling. The subject shows the acrobatic prowess of high school and university students in Illinois. Highlight of the film is a dazzling performance by twin teen-agers. Tots of four and five also show their stuff on the trampoline.

Release date, December 29, 1950 9 minutes

CHEW CHEW BABY (Universal)

Technicolor Cartoons (6323) (Reissue)

Woody Woodpecker is kicked out of Wally Walrus' boarding house for not paying his board and rent. He finds Wally's matrimonial ad in the paper, dresses up like a girl and calls on Wally. However, his ruse is discovered, and the chase is on.

Release date, December 25, 1950 7 minutes

BROKER'S FOLLIES (Columbia)

Variety Favorites (3954)

Martha Tilton, the Loria Brothers, Campbell's Royalist singers, the dance team of Lewis and Van and many others participate in a merry floor show staged in the offices of a Wall Street broker.

Release date, February 22, 1951. 11 minutes

SO YOU'RE GOING TO HAVE

AN OPERATION (Warner Brothers)

Joe McDoakes Comedy (7402)

Joe McDoakes, hospitalized for what he insists is acute indigestion, draws an operation-enthusiast quack for an M.D. Joe is opened up so much that a zipper is installed to speed the process. The payoff comes when Joe is mistakenly informed that he has given birth.

Release date, December 2, 1950 10 minutes

DAY OF THE FIGHT (RKO Radio)

This Is America (13108)

Douglas Edwards narrates this analysis of the fight business and the fans whose love of the sports supports 6,000 professional prize fighters. Subject of this short is Walter Cartier, a middleweight and a typical fighter. The camera records what a fighter feels like, what he does on the last day when his training is over and he is awaiting for the gong to start round one that night.

Release date, March 30, 1951 16 minutes

VACATION WITH PLAY (Paramount)

Popeye (E10-4)

Popeye's vacation with Olive Oyl begins unpropitiously when his used car breaks down and he is forced to push the disabled vehicle most of the way to Lake Narrowhead. Things get progressively worse when the hotel's athletic director forces his affections on Olive. Popeye gets little rest on his vacation, but even things with the muscular director in the end.

Release date, January 19, 1951 17 minutes

BASKETBALL HEADLINERS OF 1951 (RKO Radio)

Sports Headliners (13801)

Highlighting the biggest games of the 1951 basketball season, this short subject shows the tournament teams in action. Brigham Young, St. John's, St. Louis, Dayton, Columbia, St. Bonaventure, Illinois and many of the other top teams of last season are included. The climax is an exciting game between the All-America Collegians and the famous Harlem Globetrotters.

Release date, April 13, 1951 16 minutes

LIFE BEGINS FOR ANDY PANDA (Universal)

Walter Lantz Cartoon (6321) (Reissue)
Walter Finchel, the tattletail of the woods, broadcasts from the treetop that Mr. and Mrs. Panda were presented with a baby boy, whom Mrs. Panda names Andy. The birds and animals go to the Pandas to see the new arrival. As Andy grows, Papa Panda takes him for a walk in the woods to get acquainted with Mother Nature.
Release date, November 6, 1950 8 minutes

THREE ARABIAN NUTS (Columbia)

Stooge Comedies (3405)
Moe, Shemp and Larry are smashing a shipment of china in their roles as warehousemen when Shemp finds the Magic Lantern. He rubs it, the Genie appears and explains his powers. Their wishes are granted and they end up with a million dollars and three beautiful harem girls.
Release date, January 4, 1951. 16 minutes

THE UNBEARABLE BEAR (Warner Brothers)

Blue Ribbon Technicolor Cartoon (7304)
A fox in the process of robbing a bear's home has many interruptions. Sniffles, the mouse, mistakes him for Robin Hood, Father Bear trips over him while making a late homecoming and sleep-walking Mother Bear scares the daylight out of him.
Release date, December 9, 1950 7 minutes

THE PRACTICAL PIG (RKO Radio)

Walt Disney Cartoons (14704)
The three little pigs are again involved with the Big, Bad Wolf. Two of them, flighty porkers, are captured by the wolf. But the third pig—the practical one—traps the wolf. Practical Pig makes him submit to a lie detector, but before he confesses, the other two pigs escape and all ends happily.
Release date, April 20, 1951 8 minutes

DRIPPY MISSISSIPPI (Paramount)

Screen Song (X10-4)
Here is a humorous Technicolor treatment of matters Mississippi. There are gambling ships which gamble with each other, a zany version of the famed Natchez-Robert E. Lee riverboat race, and a community sing of Mis-sis-si-pp-i.
Release date, March 13, 1951 7 minutes

PUNY EXPRESS (Universal)

Walter Lantz Cartoon (6351)
Woody Woodpecker notices a sign which offers a job as mailman. He doesn't notice the "Man Wanted" sign for the capture of the notorious Buzz Buzzard for the killing of 125 mailmen. Woody gets the job, but is attacked by Buzz. Woody finally floors the desperado after a fight.
Release date, January 22, 1951 6½ minutes

HE FLEW THE SHREW (Columbia)

All-Star Comedies (3413)
Wally Vernon leaves his nagging wife for life on the open road with his hobo friend, Eddie Quillan. After a series of mishaps, Wally sours on his carefree life. Returning home, he protests to his wife his love of her and family life. Immediately after the reconciliation, however, she again begins her nagging and Vernon goes off again to join Quillan in living a nomadic life.
Release date, January 11, 1951. 16 minutes

ACE OF CLUBS (Warner)

Featurette (7103)
Bobby Jones, winner of golfing's grand slam, illustrates the technique that led to his selection as golfer of the half century. W. C. Fields, an interested bystander, reflects the amazement of the audience as Jones makes one impossible shot after another.
Release date, January 27, 1951 20 minutes

CORN CHIPS (RKO Radio)

Walt Disney Cartoons (14112)
Donald Duck is engaged in a running feud with a group of playful chipmunks over a box of unpopped popcorn. The popcorn changes hands a number of times before it is finally exploded by the chipmunks. Donald, waist-deep in the stuff, wearily sets about shoveling his sidewalk, a job he had just completed following a snow storm.
Released date, April 6, 1951 7 minutes

THE CARPENTERS (Columbia)

Color Favorites (3606) (Reissue)
A one-reel cartoon, this ten year-old reissue features Herman, Teewilliger and Clancy, three gadget-minded carpenters whose inept craftsmanship provides some hilarious moments.
Release date, February 8, 1951 8 minutes

THRILL OF FAIR (Paramount)

Popeye (E10-5)
Anticipating the time of his life, Popeye visits the fair only to find himself playing baby-sitter to the mischievous Sweet Pea. Enough said. Popeye's nerves wear to a frazzle and he is almost killed retrieving the baby's balloon, but with an assist from a can of spinach, Popeye weathers the ordeal.
Release date, April 20, 1951 7 minutes

SPRINGBOARD TO FAME (Universal)

Variety View (6343)
Ed Herlihy narrates this short which features a series of diving exhibitions by a group of youngsters. Vicki Draves, 1948 Olympic diving champion, and her husband, Lyle, also demonstrate their prowess.
Release date, March 5, 1951 9 minutes

MIDNIGHT FROLICS (Columbia)

Color Favorites (3605) (Reissue)
A mouse and a cuckoo bird, skeptical about the existence of ghosts, are startled by a midnight visit from a sextet of spirits, the gnomes who once wooed the Floradora girls. The spirits do a song and dance routine of the gay nineties era. They fade away at dawn, leaving the mouse and the cuckoo bird less convinced skeptics.
Release date, January 11, 1951 7 minutes

PUTTY TAT TROUBLE (Warner Bros.)

Looney Tunes (7708)
Twenty, an unusually bright little bird, appears to be in for real trouble when two cats gang up on him. At first their efforts are unavailing, but when they seriously threaten Twenty, the bird digs into his bag of tricks and overcomes the felines.
Release date, February 24, 1951 7 minutes

MUSIC CIRCUS (Paramount)

Pacemaker (K10-4)
The latest wrinkle in the entertainment business is the "music circus," traveling musical comedies performed under the big top. In this short, two painters become enthralled by a music circus when it plays their New Jersey town. Bitten by the glamor of the show and the beauty of its girls, the painters, like generations of boys attracted by the traditional circus, go off with the music circus when it moves on to Florida.
Release date, February 2, 1951 11 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 903-904, issue of June 16, 1951.

Feature Product by Company starts on page 893, issue of June 16, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & COSTELLO Meet the Invisible Men (116)	Univ. Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good	
Ablene Trail (4946)	Mono. Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S) 643	AYC			
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono. Spring Byington-Brett King	May 20, '51	60m	June 23	905			Very Good	
Ace in the Hole (5023)	Para. Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent	
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Not Set	81m	Apr. 7	(S) 794				
Air Cadet (115)	Univ. Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good	
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS			
				(S) Synopsis	Page	Net'l Groups	L. of D.	Herald Review	
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B	Excellent
Along the Great Divide (025)	WB	Kirk Douglas-Virginia Mayo	June 2 '51	88m	May 5	825	A	A-1	Very Good
American Guerrilla in the Philippines (color) (032)*	20th-Fox	Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
American in Paris, An (color)	MGM	Gene Kelly-Leslie Caron	Aug. 31, '51		June 2	(S)870			
Another Shore	Pentagon	Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Apache Drums (123)	Univ.	Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1	Good
Appointment With Danger (formerly United States Mail) (5019)	Para.	Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2	Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox	Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2	Very Good
At War with the Army* (5014)	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
BADMAN'S Gold	UA	Johnny Carpenter-Alyn Lockwood	Apr. 3, '51				AY	A-1	
Bandit Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	88m	Dec. 2	599	A	A-2	
Bedtime for Bonzo (112)	Univ.	Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1	Very Good
Behind the Law (formerly The Thin Knife)	MGM	Walter Pidgeon-Ann Harding	Not Set	60m	June 30	(S)914		A-2	Good
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A	Good
Best of the Badmen (color) (176)	RKO	Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B	Good
Big Gusher, The	Col.	Preston Foster-Wayne Morris	July, '51						
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757		B	Good
Black Angel	Realart	Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137			Good
Blazing Bullets (5142)									
(formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m	May 12	(S)846		A-1	
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) (color)	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1	Very Good
Blue Lamp, The (Brit.)	UA	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair
Bonanza Town (367)	Col.	Charles Starrett-Smiley Burnette	July, '51						
Border Outlaws	Col.	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Born Yesterday (344)*	UA	Broderick Crawford-Judy Holliday	Feb., '51	102m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714	A	A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mel Ferrer-Miraslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent
Breakthrough (010)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	80m	Dec. 30	642	AYC	A-1	Good
Bufffighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CAIRO Road	Eric Portman		July 6, '51						
California Passage (5005)	Rep.	Forrest Tucker-Adela Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)									
(formerly Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Aug. 17, '51	79m	May 26	(S)863			
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1	
Captain Horatio Hornblower (color) (030)	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886			Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870	A	A-2	Good
Casa Manana (5116)	Mono.	Robert Clarke-Virginia Welles	June 10, '51	73m					
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	590			
Cavalry Scout (color) (5101)	Mono.	Red Cameron-Audry Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
China Corsair	Col.	Jon Hall-Lisa Farraday	June, '51	67m	June 9	878			Good
Circle of Danger (formerly White Heather)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644		A-2	
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887		A-2	Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	806	AYC	A-1	Average
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Criminals of the Underworld	Realart	Richard Dix-Lon Chaney (reissue)	May 1, '51	51m					
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	705		B	Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784		A-2	Good
Cyano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	869	AYC	A-2	Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S)914		B	
Dark Highway (formerly Mad With Much Heart)	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554			
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	88 1/2m	Oct. 21	537	AY	A-2	Good
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	802	A	A-2	Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC	A-2	Good
Double Deal (112)	RKO	Maria Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2	Fair
EMERGENCY Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	589	A	A-2	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
Experiment Alcatraz (107)	RKO	John Howard-Ioan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
FABIOLA	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907			Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED—		—RATINGS—			
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review	
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2	
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '51	59			
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1	Good
Fighting Sullivan's, The (formerly The Sullivans)	Realtor	Anne Baxter-Thomas Mitchell	(reissue) Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fighting the Racketeers	Realtor	Ed Sullivan-Barton MacLane	(reissue) May 1, '51	58m					
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Feb. 23, '51	55m	Apr. 14	802	AY	A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	A	A-2	Very Good
Five	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751		A-2	Fair
Flying Missile, The (335)	Col.	Glenn Ford-Viveca Lindfors	Jan., '51	92m	Jan. 6	651	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Dec., '50	92m	Dec. 2	597	A	B	Good
For Heaven's Sake* (033)	20th-Fox	Cliffon Webb-Joan Bennett	Mar., '51	54m	Mar. 24	766			Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	July 14, '51	80m	May 12	845			Very Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	Aug. 24, '51	97m	June 9	878		A-2	Good
Four in a Jeep	UA	Viveca Lindfors-Ralph Maeker	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 26	863	AYC	A-1	Excellent
Francis Goes to the Races (125)	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	598	A	A-1	Excellent
Franchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	288	A	A-2	Good
Frogmen, The (122)	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average
GAMBLING House (formerly Mike Fury) (110)									
Gasoline Alley (301)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Ghost Chasers (5112)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
G. I. Joe (5012)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906			Good
Go for Broke (129)	Lippert	Jean Porter-Tom Neal	July 6, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Golden Salamander, The (Brit.)	MGM	Jan Johnson-Warner Anderson	May 25, '51	96m	Mar. 31	783	AY	A-1	Very Good
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great Caruso, The (color) (127)*	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Great Missouri Raid, The (5013) (color)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY		Good
Grounds for Marriage (114)	MGM	John Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614		B	Fair
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	(S)406	A	B	
HALF Angel (color) (116)									
Halls of Montezuma (color) (103)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Happy Go Lovely (color)	20th-Fox	Richard Widmark-Walter Palanca	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	David Niven-Vera-Ellen	Not Set	88m	June 16	885			Very Good
Harlem Globetrotters, The	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861			Very Good
Harriet Craig (323)	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY		
Harvey (107)*	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2	Very Good
He Ran All the Way	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2	Excellent
Heart of the Rockies (5042)	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	A-1	Good
Her First Romance	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784			Good
Here Comes the Groom (5101)	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
He's a Cockeyed Wonder (340)	Para.	Bing Crosby-Jane Wyman	Sept., '51	77m	Oct. 28	546	AY	A-2	Good
Highway 301 (012)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Dec. 2	598	A	B	Good
Highwayman, The (AA-20)	WB	Steve Cochran-Virginia Gray	Jan. 13, '51	83m	Dec. 2	598	A		Good
Hills of Ireland (color)	AA	Wanda Hendrix-Charles Coburn	Aug. 5, '51						
His Kind of Woman	WorldTravel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
Hollywood Story (124)	RKO	Robert Mitchum-Jane Russell	July 25, '51		Oct. 28	(S)546			
Home Town Story, The (formerly Headline Story) (128)	Univ.	Richard Conte, Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Hoodlum, The	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Horsie (formerly Queen for a Day)	UA	Lawrence Tierney	June 15, '51						
House on Telegraph Hill (117)	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AY	A-2	Good
Hunt the Man Down (111)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hurricane Island (color)	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2	Fair
I CAN Get It for You Wholesale (111)	Col.	Jon Hall-Marie Windsor	July, '51						
I Was a Communist for the F.B.I.*	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was an American Spy (AA-19) (C23)	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1	Excellent
I'd Climb the Highest Mountain (color) (105)	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784	AY	A-2	Average
In Old Aracillo (5043)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
Inside Straight (123)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Inside the Walls of Folsom Prison (026)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
Insurance Investigator (5026)	Rep.	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Interrupted Journey (British)	WB	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
It's Hard to Be Good	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906			Good
JACKPOT, The (031)	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2	Fair
Jet Pilot (color)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jim Thorpe-All American	RKO	John Wayne-Janet Leigh	Not Set						
Joan of Arc (color) (165)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885			Excellent
	RKO	Ingrid Bergman-Jose Ferrar	Nov., '50	118m	Oct. 30	4366	AY	A-1	Superior

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED— (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Joe Palooka in the Squared Circle (5117)	Mono. RKO	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S)794	AY	A-2	Good
Jungle Headhunters (color)		Amazon Expedition	June, '51	88m	May 12	846			
KANSAS Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B	Good
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2	Average
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m	June 30	913		A-2	Average
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	A-2	Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	A-2	Good
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	ATC	A-1	Good
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905			Very Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
King Solomon's Mines (color) (109)*	MGM	Dorothy Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
Kon-Tiki (173)	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
Korea Patrol	UA	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan., '51	654	AY	A-2	Average
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Not Set	93m	Apr. 14	(S)803			
Last Holiday	Stratford	Alac Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1	Excellent
Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1	Good
Law and the Lady, The (formerly The Law and Lady Lovery) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	June 30	(S)914			
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	842			Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Aug. 24, '51						
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758	AY	B	Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '50	112m	Aug. 19	442	AYC	A-2	Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30			
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1	Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2	Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 21	(S)811			
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869			Very Good
Long Dark Hall, The	UA	Barry Nelson-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	AY	A-2	Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	July 27, '51						
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2	Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2	Very Good
M	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B	Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765			Very Good
Macao	RKO	Robert Mitchum-Jane Russell	Not Set		June 2	(S)870			
Magnet, The (181)	Univ.	Stephen Murray-Kay Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-2	Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1	Good
Man from Sonora (5141)	Mono.	Johnny "Black" Brown	Mar. 11, '51	54m	May 12	(S)846			
Man With My Face, The	20th-Fox	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B	Very Good
Man Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2	Good
Mask of the Avenger (color)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913			Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m					A-2
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B	Excellent
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Steve Flagg	May 30, '51	60m	June 2	869	A	A-2	Fair
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766			Fair
Missourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598			A-1
Mr. Imperium (color) (131)	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845			Fair
Mr. Music (5007)*	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2	Excellent
Mr. Universe	UA	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1	Good
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B	Good
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24, '51	51m					
Mudlark, The (101)	20th-Fox	Irene Dunne-Alac Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1	Good
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m					
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B	Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706			Fair
My True Story	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750			A-2
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m					
Mystery Submarine (106)	Univ.	Macdonald Carey-Maria Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1	Good
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906			Good
Naughty Aletta (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853			B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Mar. 4, '51	61m	Feb. 24	721	AYC	A	Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S)818			
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1	Very Good
New Mexico	UA	Ray Milland-Marilyn Maxwell	May 18, '51	76m	Dec. 30	(S)644	AYC	A-2	
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2	Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794			Average
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Aug., '51		June 2	(S)870			
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742			C
No Questions Asked (132)	MGM	Ariane Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	B	Good
North of the Great Divide (color) (4944)	Rep.	Rory Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1	Good
ODETTE	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A	A-2	Very Good
Of Men and Music	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Natl' Groups	RATINGS		Herald Review
				(S)	Page		L. of D.		
Ohi Susanna (color)									
(formerly The Goldentide) (5008)	Rep. Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		A-2	Good	
Oliver Twist (Brit.) (828)	UA Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2	Excellent	
On the Loose	RKO Joan Evans-Robert Arthur	June, '51							
On the Riviera (color) (115)	20th-Fox Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	B	Excellent	
One Too Many	Hallmark Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634			Average	
Only the Valiant (822)	WB Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2	Good	
Operation Disaster (113)	Univ. John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		B	Very Good	
Operation Pacific (813)*	WB John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	861	AYC	B	Very Good	
Operation X	Col. Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634			Average	
Outlaw Gold (formerly									
Massacre Valley) (4954)	Mono. Johnny Mack Brown-V. Herring	Nov. 26, '50	51m	May 12	(S)846				
Outlaws of Texas (4945)	Mono. Whip Wilson-Andy Clyde	Dec. 10, '50	56m	June 23	907			Fair	
PAGAN Love Song (color) (112)*	MGM Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2	Very Good	
Painted Hills (color) (125)	MGM Lassie-Bruce Cowling-Cary Grey	May 4, '51	89m	Mar. 24	765	AYC	A-1	Good	
Pandora and the Flying Dutchman (C)	MGM James Mason-Ava Gardner	Not Set	123m	Apr. 14	(S)803	A	B		
Paper Gallows (Brit.)	UA Rona Anderson-John Bentley	Nov., '50	89m	Nov. 11	561	A	A-2	Fair	
Pardon My French	UA Merle Oberon-Paul Henreid	July 27, '51	81m						
Passage West (color) (5022)	Para. John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good	
Payment on Demand (formerly									
Story of a Divorce (171)*	RKO Better Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B	Excellent	
Peking Express (5024)	Para. Joseph Cotten, Corinne Calvet	Aug., '51	90m	June 23	905			Good	
People Against O'Hara	MGM Spencer Tracy-Diana Lynn	Aug. 10, '51							
Pier 23 (5018)	Lippert Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B	Good	
Place in the Sun, A (5102)	Para. M. Cliff-E. Taylor-S. Winters	Aug., '51	122m	Sept. 9	(S)479				
Portrait of Clare (Brit.)	Stratford Richard Todd-Margaret Johnson	May 18, '51	94m						
Prairie Roundup (363)	Col. Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair	
Prehistoric Women (color)	Univ. Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B	Poor	
Prelude to Fame (180)	Univ. Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2	Good	
Pride of Maryland (5023)	Rep. Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair	
Prince Who Was a Thief, The									
(color) (126)	Univ. Tony Curtis-Piper Laurie	July, '51	88m	June 9	879		A-2	Good	
Prowler, The	UA Van Heflin-Evalyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good	
Pygmy Island (342)	Col. J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1	Very Good	
QUEBEC (5017) (color)	Para. John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good	
RATON Pass (821)	WB Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good	
Rawhide (113)	20th-Fox Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1	Very Good	
Red Badge of Courage, The (120)	MGM Audie Murphy-Bill Mauldin	Not Set	81m	Apr. 7	(S)794	A	B	Excellent	
Red Shoes, The (Brit.) (color) (5pl.)	UA Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent	
Redhead and the Cowboy, The (5015)	Para. Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average	
Renegades of the Sage (261)	Col. Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S)330		A-1		
Revanue Agent (312)	Col. Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2	Good	
Rhythm Inn (5115)	Mono. Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		A-2	Good	
Rich, Young and Pretty (color)	MGM Jane Powell-Wendell Corey	Aug. 3, '51		June 2	(S)870				
Ridin' the Outlaw Trail	Col. Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714		A-1	Good	
Right Cross (104)	MGM June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good	
Rio Grande (5004)*	RKO John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	567	AYC	A-1	Excellent	
Rio Grande Patrol (108)	Rep. Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1	Good	
Roaring City (5016)	Lippert Hugh Beaumont-Richard Travis	May 4, '51	60m	June 30	(S)914		B		
Rocky Mountain (808)	WB Erol Flynn-Patrice Wymore	Nov. 11, '50	83m	May 6	286	AYC	A-1	Very Good	
Rogue River (color)	UA Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair	
Rough Riders of Durango (5058)	Rep. Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1	Fair	
Royal Wedding (color) (121)*	MGM Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent	
SADDLE Legion (117)	RKO Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AY		Good	
St. Benny the Dip	UA Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913			Good	
Salerno Beachhead (formerly									
Walk in the Sun)	Realtar Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent	
Samson and Delilah (color)* (5010)	Para. H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	A-2	Excellent	
Santa Fe (color) (330)	Col. Randolph Scott-Janis Carter	Apr., '51	89m	Apr. 28	817	AYC	A-1	Good	
Saturday's Hero (for. The Hero) (318)	Col. John Derek-Donna Reed	Not Set		June 2	(S)870				
Savage Drums (5001)	Lippert Sabu-Lite Baron	June 22, '51							
Scar, The	UA John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A		Good	
Sealed Cargo (118)	RKO Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1	Very Good	
Second Chance	PFC Ruth Warrick-John Hubbard	Not Set	70m						
Second Face, The (Brit.)	UA Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B	Average	
Second Woman, The	UA Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good	
Secret Confessions of a Model	Realtar D. Darrieux-D. Fairbanks, Jr. (reissue)	Mar., '51	78m						
Secret of Convict Lake, The	20th-Fox Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913			Very Good	
Secrets of a Sinner	Realtar Madge Evans-John Boles (reissue)	Mar., '51	63m						
Secrets of Monte Carlo (5030)	Rep. Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907	A	B	Fair	
September Affair (5012)	Para. Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good	
Seven Days to Noon (Brit.)	Distinguishes Barry Jones-Oliver Sloane	Not Set	92m	Dec. 30	641	AYC	A-2	Very Good	
Short Grass (AA 18)	AA Red Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 15	613	A	A-2	Excellent	
Show Boat (color) (135)	MGM Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent	
Sierra Passage (formerly									
Trail Dust) (5107)	Mono. Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B	Good	
Silent Dust (Brit.)	Mono. Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good	
Silver Canyon	Col. Gene Autry-Pat Buttram	June, '51	70m	June 23	906			Good	
Silver City Bonanza (5051)	Rep. Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	A	A	Good	
Sirocco	Col. Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878	A	B	Good	
Skipalong Rosenbloom	UA Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862	A	A	Fair	
Smuggler's Gold (315)	Col. Cameron Mitchell-Amanda Blake	May, '51	64m	May 5	826	AY	A-1	Good	
Smuggler's Island (color) (121)	Univ. Jeff Chandler-Evalyn Keyes	May, '51	75m	Apr. 14	802	AY	B	Good	
Snake River Desperadoes (366)	Col. Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	A-1	Fair	
So Long at the Fair (Brit.)	UA Jean Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2	Good	
Soldiers Three (126)	MGM S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) = synopsis	Page		L. of D.		
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S)539			
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Spoilers of the Plains (5044)	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color) (334)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		A-2	Excellent
Steel Helmet, The (5006)	Lippert	Rene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 6	653	AY	A-1	Excellent
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 21, '51	60m				A-1	Excellent
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent
Strangers on a Train (027)	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent
Streetcar Named Desire, A	WB	Vivien Leigh-Marlon Brando	Not Set		June 16	885		A-2	Excellent
Strictly Dishonorable	MGM	Ezio Pinza-Janet Leigh	July 6, '51	86m					
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good
Sun Sets at Dawn, The	UA	Sally Parr-Philip Shawn	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51	80m	Mar. 17	758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Loper	Moir Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tangier	Realart	Maria Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554			
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1	Good
Tarzan and the Amazons	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m	Mar. 24, '45	2374			Fair
Tarzan and the Leopard Woman	RKO	Johnny Weismuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-1	Good
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	Mar. 10	750			Good
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June, '51	74m	June 9	878	AY	A-1	Good
That's My Boy (5026)	Para.	Dean Martin-Jerry Lewis	Aug., '51	98m	June 16	886	AY		Very Good
They Were Not Divided	UA	Edward Underdown-Ralph Clanton	Feb. 8, '51	91m	May 19	854			Fair
Thing, The (174)*	RKO	Kenneth Tobey-Margaret Sheridan	Apr., '51	87m	Apr. 7	793	A	A-2	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670	AYC	A-2	Average
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good
Three Husbands (119)	UA	Eve Arden-Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B	Good
Three Steps North	UA	Lloyd Bridges-Lea Padovani	June 15, '51	85m					
Thunder in God's Country (5052)	Rep.	Rex Allen-Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good
To the Last Man	RKO	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	76m					
Tokyo File 212 (175)	Favorite	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810	AY	B	Fair
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862	A		Very Good
Tougher They Come, The (305)	Rep.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Trio (Brit.) (5030)	Para.	J. Hayter-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	A-2	Excellent
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Gals and a Guy	Col.	Janis Paige-Robert Alda	June 29, '51	70m	June 23	906			Fair
Two of a Kind	UA	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905			Good
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613			Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553	AY	A-2	Good
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51						
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good
Vicious Years, The (5191)	MGM	Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811			
Virginia City (018)	WB	Errol Flynn-H. Bogart	(reissue) Mar. 17, '51	121m	Mar. 23, '40	42			
Volcano	UA	Anna Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	(S)714	A	B	
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2	Fair
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589			Good
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855			Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	Jon Hall-Mary Castle	May, '51	78m	May 12	846	AY	A-2	Good
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Whirlwind	Col.	Gene Autry-Gail Davis	Apr., '51	70m	Apr. 7	793	AY	A-1	Good
Wicked City	UA	M. Montez-J. Aumont-L. Palmer	Jan. 2, '51	76m	May 26	862	B		Average
Women With No Names (5021)	Lippert	Phyllis Calvert	Aug. 3, '51						
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1	Average
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51						
You're in the Navy Now (formerly U.S.S. Teatettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good
Yukon Manhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 8, '51						

FEATURES LISTED BY COMPANIES—PAGE 893, JUNE 16, 1951
SHORT SUBJECTS CHARTS APPEARS ON PAGES 903-904, JUNE 16, 1951

The Eastman 16mm. Projector,

MODEL 25



HERE is a precision-designed, craftsman-built projection instrument which delivers a screen image and sound reproduction from 16mm. film that compares favorably with the performance of the most advanced 35mm. equipment. You can be certain of theater-quality projection of your 16mm. sound films when they are shown with an Eastman 16mm. Projector, Model 25. The standard model may be fitted with tungsten or carbon arc lamp.

For more detailed information, including mechanical and installation specifications, fill out the coupon below now, and mail it today. Your free copy of the booklet, "Theater Quality 16mm. Projection," will be in the return mail, postpaid.

Extra Assurance for Trouble-Free Performance

Every purchase of an Eastman 16mm. Projector, Model 25, in the U.S.A. includes installation supervision and thirty-day service from date of installation by the Altec Service Corporation.

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
8706 Santa Monica Blvd.
Hollywood 38, California

Eastman Kodak Company

343 STATE STREET, ROCHESTER 4, N. Y., DEPT. 8

Please send copy of "Theater Quality 16mm.
Projection" at earliest convenience.

NAME _____

COMPANY (OR THEATER) _____

STREET _____

CITY _____

ZONE _____

STATE _____





THIS WEEK'S BACK PAGE NEWS

THE
LAST
WORD
FROM
COLUMBIA



ONE WEEK IN NEW YORK will be first prize for outstanding campaigns on **SIROCCO**, Bogart starrer, now readying for key dates. Pressbook has all contest details.



EVERYBODY'S DUNE IT. Sand-stormy loving is Burt Lancaster's pleasant task with Jody Lawrance in **TEN TALL MEN**, Technicolor spectacle of the Foreign Legion, set for late fall.

STAR FIND. Johnny Stewart, fresh from triumph in Broadway's "The King and I", makes film debut in Sidney Buchman's production **BOOTS MALONE**, starring William Holden.



BOXOFFICE THRUSTS. Fencers duel on Buffalo University campus in colorful stunt that helps put over Technicolor **LORNA DOONE**, starring Barbara Hale and Richard Greene, at Basil's Lafayette Theatre.



ANOTHER CAPITOL GAIN FOR COLUMBIA. Senator J. William Fulbright bucks the line for Sidney Buchman's production of **SATURDAY'S HERO**. Says the Senator: "It's a graphic portrayal of shocking practices as I know them!"